9432

GIANT STEPS

# WOODY HERMAN



Fantasy

9432

# WOODY HERMAN · GIANT STEPS

Side 1

1. La Fiesta
(Chick Corea) Litha/ASCAP 5:00
2. A Song for You
(Leon Russell) Skyhill/BMI 4:45
3. Freedom Jazz Dance
(Eddie Harris) Hargrove/BMI 3:50
4. The Meaning of the Blues
(Troup-Worth) Northern/ASCAP 5:35

Side 2

1. The First Thing I Do
(Richard Evans) Ted Cowan Music/BMI 3:24
2. Think on Me
(George Cables) Contemporary/BMI 4:25
3. Giant Steps
(John Coltrane) Jowcol/BMI 4:00
4. A Child Is Born
(Thad Jones) D'Accord/BMI 3:04
5. Be-Bop and Roses
(Alan Broadbent) Capricorn/ASCAP 4:25

Woody Herman — clarinet, soprano and alto saxes
Larry Pyott, Gil Rothel, Walt Blanton, Bill Byrne — trumpets
Bill Stapleton — trumpet and flugelhorn
Jim Pugh, Geoff Sharp — trombones
Harold Garrett — bass trombone
Greg Herbert — piccolo, alto flute, tenor sax
Frank Tiberi, Steve Lederer — tenor saxes
Horry Kleintonk — tenor and baritone saxes
Andy Laverne — electric piano
Joe Beck — guitor
Wayne Dorling — boss and electric bass
Ed Soph — drums
Ray Barretto — conga drums
(Courtesy of Fonio Records)

Arrangements: "La Fiesta" — Tony Klatka; "The First Thing I Do" — Richard Evans; "A Child Is Born", "Be-Bop and Roses" — Alan Broadbent; all others — Bill Stapleton.

Solo sequence:

"Lo Fiesto" — piccolo (Greg Herbert); piono (Andy Loverne); tenor (Fronk Tiberi); soprono (Woody Hermon).
"A Song for You" — piono; soprono; flugelhorn (Bill Stopleton).
"Freedom Jozz Donce" — piono; soprono; drums (Ed Soph); tenor (Steve Lederer).
"The Meoning of the Blues" — trombone (Jim Pugh).
"The First Thing I Do" — tenor (Herbert).
"Think on Me" — olto flute (Herbert); piono.
"Giont Steps" — drums; tenors (Tiberi, Herbert).
"A Child Is Born" — clorinet (Woody); tenor (Herbert).
"Be-Bop ond Roses" — trumpet (Stopleton); trombone (Pugh); tenor (Lederer); trumpet/tenor duet (Stopleton/Lederer).

Produced by Woody Herman and Ozzie Codena
Recorded ond remixed at A & R Sound Studios, New York City;
April 9, 11 ond 12, 1973.
Engineer — Phil Ramone

Art Direction — Tony Lane
Liner photo — Burt Goldblatt

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HTCD 8

# THE BEST OF CERRONE

## VARIOUS ARTISTS

**CERRONE**
• LOVE IN C MINOR

**CERRONE**
• BLACK IS BLACK

**DON RAY**
• GOT TO HAVE LOVING

**CERRONE**
• GIVE ME LOVE

**CERRONE**
• LOOK FOR LOVE

**KONGAS**
AFRICANISM •

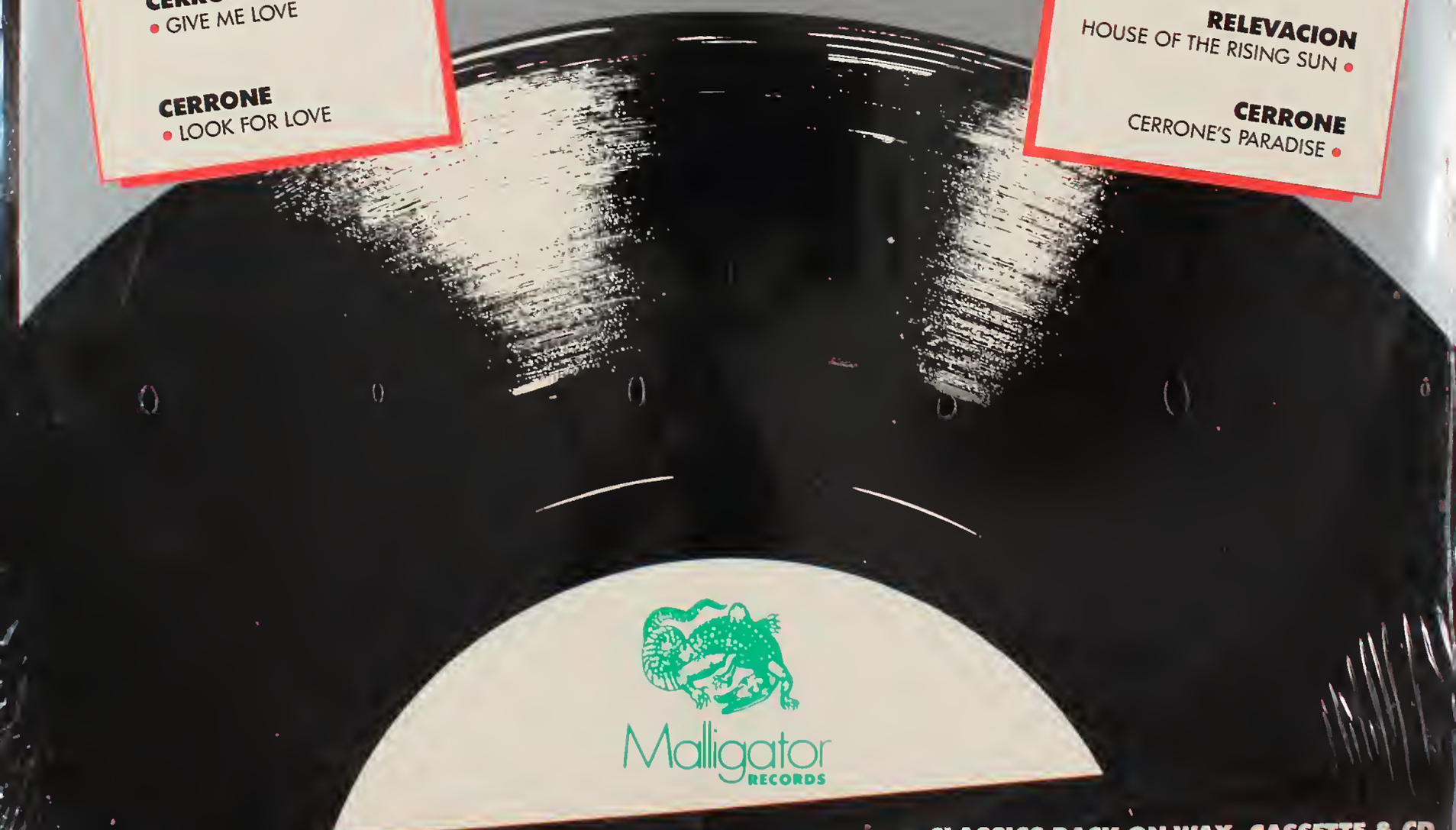
**DON RAY**
STANDING IN THE RAIN •

**CERRONE**
JE SUIS MUSIC •

**CERRONE**
SUPERNATURE •

**RELEVACION**
HOUSE OF THE RISING SUN •

**CERRONE**
CERRONE'S PARADISE •



Malligator RECORDS

CLASSICS BACK ON WAX, CASSETTE & CD

# THE BEST OF CERRONE

## VARIOUS ARTISTS

Italian born drummer Jean Marc Cerrone commenced his musical career by migrating to his neighbouring country of France where he played with numerous outfits. Coming forward as an artist and producer Cerrone teamed with Alec R Costandinos (who later had success with Love and Kisses) on Love in C Minor which instantly put the self owned Malligator record label on the map with a #1 international hit. Next came the equally successful Supernature and Give Me Love. Arranger Don Ray, who kept people dancing with Got To Have Loving and Standing In The Rain along with England's top session musicians gave the Cerrone titles their distinctively full sound. Included in this collection are three covers. Relevacion with House Of The Rising Sun, Africanism which is Congas' version of the Steve Winwood classic, 'Give Me Some Lovin' and Cerrone's own Black Is Black. All in all the Cerrone library boasts millions of singles sold and a full resume of #1 worldwide hits hence The Best Of Cerrone & Malligator Records.

**CLASSICS BACK ON WAX, CASSETTE & CD**

**MTCL 1** — **THE BEST OF "O" RECORDS – VOL. 1**

- DESIRE
- PASSION
- NATIVE LOVE
- JUST A GIGOLO
- MAKE IT ON MY OWN
- WHISPER TO A SCREAM
- DANGER
- THESE MEMORIES
- LOVE REACTION
- READY OR NOT
- SENSITIVE
- YOU AND ME

**MTCL 2** — **THE BEST OF "D" RECORDS – VOL. 2**

- HELPLESS
- SHE HAS A WAY
- SHOOT YOUR SHOT
- LUST OR LOVE
- TAKE A CHANCE ON ME
- SAVING MYSELF
- BEST PART OF BREAKING UP
- HOW TO PICK UP GIRLS
- CALLING ALL BOYS
- ONCE IS NOT ENOUGH
- WHO'S YOUR BOYFRIEND
- LOVE ATTACK
- WEST END GIRLS

**MTCL 3** — **THE REST OF PERSONAL RECORDS**

- DIN DAA DAA
- TOUCH ME
- CHINESE EYES
- COME INSIDE
- PUSH PUSH
- CHECK IT OUT
- DR MUSIC
- IN THE HEAT OF THE NIGHT
- SET IT OUT
- BORN TO LOVE
- LET'S CHANGE IT UP

**MTCL 4** — **THE BEST OF RECORD SHACK RECORDS**

- SO MANY MEN, SO LITTLE TIME
- HIGH ENERGY
- STAR GAZING
- HE'S A SAINT, HE'S A SINNER
- ON A CROWDED STREET
- CAUGHT IN THE ACT
- THE BOYS COME TO TOWN
- HEARTLESS
- I'M LIVING MY OWN LIFE
- REFLECTIONS
- FAN THE FLAME
- PRIMITIVE DESIRE

**MTCL 5** — **THE BEST OF ENJOY! RECORDS**

- SUPER RAPPIN
- LOVE RAP
- BODYROCK
- AT THE PARTY
- IT'S MAGIC
- MOVE TO THE GROOVE
- FUNK BOX PARTY
- FEEL THE HEARTBEAT
- JUST HAVING FUN
- NEW RAP LANGUAGE
- RAPPIN & ROCKIN THE HOUSE
- ROCKIN IT

**MTCL 6** — **THE REST OF HAREM RECORDS**

- MR BIG SHOT
- LOVE AND DESIRE
- LET THE MUSIC PLAY
- THE FIGHTER
- AFTER DARK
- CALL ME QUEEN OF FOOLS
- QUEEN OF FOOLS
- GAMBLIN ON YOUR LOVE
- TIE ME DOWN
- PANIC
- DANCE MY WAY TO YOUR HEART
- YOU'RE MY FANTASY
- YOU KILLED THE MAGIC

**MTCL 7** — **THE REST OF AVI RECORDS**

- COCOMOTION
- LE SPANK
- MIAMI HEAT WAVE
- I'VE GOT TO DANCE
- DISCO TRAIN
- MY DESTINATION IS LOVE
- HAVE A LITTLE FAITH IN ME
- NEVER LET GO
- MY CLAIM TO FAME
- LET'S GET IT TOGETHER
- WILLIE AND THE HAND JIVE
- AUTOMATIC LOVER
- MONDO DISCO
- KEEP IT ON ICE

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## SIDE A

1. **LOVE IN C MINOR** 14:57 – Cerrone
   (A.R. Costandinos – Cerrone) Febo/Cerrone Music (SACEM)
   Produced by Cerrone
2. **BLACK IS BLACK** 5:03 – Cerrone
   (S. Wadey – T. Hayes – M. Grainger) Robert Mellin Music (BMI)
   Produced by Cerrone

## SIDE B

1. **GOT TO HAVE LOVING** 7:05 – Don Ray
   (R. Donez – Cerrone) Cerrone/Don Ray Music (SACEM)
   Produced by Cerrone and Don Ray
2. **GIVE ME LOVE** 6:03 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone
3. **LOOK FOR LOVE** 5:13 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone

## SIDE C

1. **AFRICANISM** 6:05 – Kongos
   (S. Winwood – S. Davis – Cerrone – R. Donez) Island Music (BMI) Cerrone Music (SACEM)
   Produced by Cerrone
2. **STANDING IN THE RAIN** 6:01 – Don Ray
   (R. Donez – Cerrone) Cerrone/Don Ray Music (SACEM)
   Produced by Cerrone and Don Ray
3. **JE SUIS MUSIC** 6:04 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone

## SIDE D

1. **SUPERNATURE** 6:05 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone
2. **HOUSE OF THE RISING SUN** 6:04 – Relevacion
   (A. Price) Al Gallico Music (BMI)
   Produced by Cerrone
3. **CERRONE'S PARADISE** 6:02 – Cerrone
   (Cerrone – A. Wisniak) Cerrone Music (SACEM)
   Produced by Cerrone

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# ROY HAMILTON'S GREATEST HITS



Produced by
Jim Foglesong

# ROY HAMILTON'S GREATEST HITS

**DON'T LET GO**

**UNCHAINED MELODY**
From the Warner Bros. release "Unchained"

**YOU CAN HAVE HER**
Arranged and conducted by Sammy Lowe

**HURT**
Orchestra under the direction of O. B. Masingill

**EBB TIDE**
Orchestra under the direction of O. B. Masingill

**I BELIEVE**
Orchestra under the direction of O. B. Masingill

**YOU'LL NEVER WALK ALONE**
From "Carousel"

**YOU'RE GONNA NEED MAGIC**
Arranged and conducted by Sammy Lowe

**IF I LOVED YOU**
From "Carousel"
Orchestra under the direction of O. B. Masingill

**I NEED YOUR LOVIN'**
Orchestra under the direction of Joe Sherman

**FORGIVE THIS FOOL**
Orchestra under the direction of O. B. Masingill

**A GREAT ROMANCE**
Music arranged and conducted by Chuck Sagle

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THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

| SIDE I | | SIDE II | |
|---|---|---|---|
| DON'T LET GO—Roosevelt Music Co., Inc. (BMI) | 2:35 | YOU'LL NEVER WALK ALONE—T.B. Harms Co. (ASCAP) | 3:15 |
| UNCHAINED MELODY—Frank Music Corp. (ASCAP) | 2:55 | YOU'RE GONNA NEED MAGIC—We Three Music, Inc. (BMI) | 2:45 |
| YOU CAN HAVE HER—Big Billy Music Co. (BMI) | 2:43 | IF I LOVED YOU—T.B. Harms Co. (ASCAP) | 2:58 |
| HURT—Miller Music Corp. (ASCAP) | 2:11 | I NEED YOUR LOVIN'—Peer International Corp. (BMI) | 2:25 |
| EBB TIDE—Robbins Music Corp. (ASCAP) | 2:38 | FORGIVE THIS FOOL—Sheldon Music, Inc. (OMI) | 2:18 |
| I BELIEVE—Cromwell Music, Inc. (ASCAP) | 2:10 | A GREAT ROMANCE—Deauville Music, Inc. (BMI) | 2:13 |
| | 15:37 | | 16:19 |

COVER PHOTO COLUMBIA RECORDS PHOTO STUDIO—HENRY PARKER

# Cantando



MIAMI RECORDS

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# LOS FRONTERIZOS

# CANTANDO LOS FRONTERIZOS



## LADO 1

1. **QUIERO VOLVER A JUJUY**
   (H. Chagra-R. Aparicio) zamba
2. **VIENTO NOMAS**
   (C. Isella-A. Tejada Gómez), retumbo canción
3. **CARTAS A MI CASA**
   (J. Pérez-E. Madeo), canción. Solista: Eduardo Madeo
4. **ZAMBA PARA NO MORIR**
   (H. Lima Quintana-L. Ambrós-Rosales), zamba
5. **LA DESPEDIDA**
   (J. A. Jérez), chacarera. Solista: Juan Carlos Moreno
6. **PADRE INCA**
   (G. López-Andrè), canción incaica

## LADO 2

1. **CORDOBES, GUITARRERO Y CANTOR**
   (Pancho Muñoz-R. Montechini), zamba
2. **ARANA**
   (Pepe Núñez), chacarera
3. **TAITA RODRIGUEZ**
   (J. Sáenz-H. Guarany), chamamè
   Solistas: Gerardo López
4. **ZAMBA PARA MI PATRIA**
   (A. Ramírez-F. Luna), zamba
5. **EL VIENTO TIENE UNA PENA**
   (L. Benarós-J. Dávalos), canción
   Solista: Yayo Quesada
6. **LA FLOR DEL PALMAR**
   (Fernández Blanco-A. Picos), canción

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LOS FRONTERIZOS

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# FRANCIS POULENC (1899-1963)

## Le Bal Masqué — Le Bestiaire
## Sextet — Trio

## THOMAS ALLEN (baritone)
## THE NASH ENSEMBLE
## LIONEL FRIEND (conductor)

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**The Nash Ensemble**, during its twenty year history, has built up a remarkable reputation as one of Britain's best-known chamber groups, and through the dedication of its founder and artistic director Amelia Freedman, and the calibre of its players, it has gained a similar reputation all over the world. Their repertoire is vast, and the imaginative, innovative and unusual programmes are as finely architectured as the beautiful Nash Terraces around the Royal Academy of Music from which the group takes its name.

Not that the group is classically restricted: they perform with equal sensitivity and musicality works from Mozart to the Avant Garde. Indeed, they are one of the major contributors towards the recognition and promotion of many young composers, through performances of over 100 pieces especially written for them. They have given well over a hundred first performances including works by Nicholas Maw, Simon Bainbridge, Nigel Osborne, Oliver Knussen, Gordon Crosse, Simon Holt and numerous others.

Their impressive collection of recordings, most notably for CRD, illustrate well the same varied and colourful combination of classical masterpieces, little known neglected gems, and important contemporary works.

The Nash has made many foreign tours; concerts have been given throughout Europe, in the United States, South America, the Middle East and Far-East. At home, the group are regular visitors to all the major festivals including Edinburgh, Bath, Cheltenham and City of London; they are heard also on radio, television and at the BBC Proms, on the South Bank, for the Arts Council Contemporary Network, and at the Wigmore Hall where their regular series have been enthusiastically welcomed. They have received considerable critical acclaim for all their many excellent series at London's Wigmore Hall; the Daily Telegraph said of the French Series in 1980, "It has provided some of the most enjoyable listening, some of the most ingeniously devised and musically rewarding concerts of the season . . . a series which has been outstanding for the quality of its playing and the stimulating cogency within an entreprising diversity of its programme planning". Other series with such themes as "Russian Music", "Beethoven's Contemporaries", "English Music 1900-35" have all been equally enthusiastically received. In the words of the Financial Times, "the players deserve the public support they have won, for the pleasure their performances have given, still more for their enlightened programme-making. For successfully pushing the repertory beyond the usual narrow limits, doing so moreover in directions not necessarily fashionable at the moment, they merit their acclaim".

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Their previous recordings for CRD include Hummel and Berwald-Septets (CRD 1044-LP, CRDC 4044-cassette), Beethoven and Rudolph-Clarinet Trios (CRD 1045-LP), Schubert-'Trout' Quintet and 'Nocturne' Trio (CRD 1052-LP, CRDC 4052-cassette), Spohr-Octet and Nonet (CRD 1054-LP, CRDC 4054-cassette), Beethoven and Mozart — Piano and Wind Quintets (CRD 1067-LP, CRDC 4067-cassette), Faure 'La Bonne Chanson' with Sarah Walker coupled with the Piano Trio (CRD 1089-LP, CRDC 4089-cassette), Hummel and Kreutzer - Septets (CRD 1090-LP, CRDC 4090-cassette), Weber - Clarinet Quintet and Flute Trio (CRD 1098-LP, CRDC 4098-cassette), Spohr - Piano Septet and Quintet (CRD 1099-LP, CRDC 4099-cassette), Arensky - D minor Piano Trio coupled with Rimsky-Korsakov - Piano and Wind Quintet (1876) (CRD 1109-LP, CRDC 4109-cassette), Dvořák - Wind Serenade in D minor Op 44 coupled with Krommer - Octet Partita Op 79 (CRD 1110-LP, CRDC 4110-cassette), Mozart - 'Kegelstatt' Trio coupled with Schumann - Marchenerzahlungen (Fairy Tales) Op 132 and the 'Fantasiestucke' Op 73 (CRD 1111-LP, CRDC 4111-cassette)) and Fauré — The two Piano Quartets Opp 15 and 45 (CRD 1103-LP, CRDC 4103-cassette, CRD 3403-Compact Disc)

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It is now a few years since the Guardian newspaper hailed **Thomas Allen** as the leading baritone of the day, and perhaps the best British baritone ever to have existed. But since that claim was made Thomas Allen has justified it by extending his career to every major opera house in the Western world.

He is particularly associated with the operas of Mozart, and has received international acclaim for his performances as Count Almaviva, Don Giovanni and Papageno, most notably with Colin Davis, Riccardo Muti, Bernard Haitink and the late Karl Bohm.

He has gained considerable success in such varying roles as Pelleas, Eugene Onegin, Posa, Germont, Thomas' Hamlet, and MacHeath in The Beggar's Opera, and more recently in Ford which he has sung in Florence in the Los Angeles/Royal Opera House production of Falstaff conducted by Giulini.

One of Thomas Allen's favourite roles is Billy Budd, which he first sang with the Welsh National Opera, but which he has also sung at Covent Garden.

While heavily involved with his operatic commitments, he has never lost his original liking for singing concerts and recitals, and in between his operatic engagements over the last few years he has had the privilege of singing concerts with such conductors as Haitink, Davis, Muti, Solti, Pritchard, Rostropovich, Sinopoli, Giulini, Sawallisch, Previn, Abbado and Tate.

Though Mozart will always remain one of Thomas Allen's great loves, his repertoire is expanding and he has moved into certain Verdi roles. He has so far sung with great success Posa, Germont and Ford.

His most recent recordings have included the Brahms Requiem, Britten's War Requiem, The Barber of Seville with Agnes Baltsa, Don Giovanni with Haitink, which won the Gramophone Award, and a solo record of Mozart Arias.

Thomas Allen was made an Honorary MA of Newcastle University in May 1984.



**Lionel Friend** was born in London in 1945 and studied at the Royal College of Music where he won all the major conducting prizes. His teachers included Sir Adrian Boult, Sir Colin Davis and Hans Schmidt-Isserstedt. From 1967 to 1968, he was a student repetiteur at the London Opera Centre and in 1969 he joined Glyndebourne Festival Opera where he assisted Bernard Haitink and John Pritchard. In 1971 and 1972, he conducted Glyndebourne Touring Opera. Also during this period, he joined the Welsh National Opera, where he conducted "La Traviata", "Die Zauberflote", "Le Nozze di Figaro" and "La Bohème". In 1972, he was invited to become 2nd Kapellmeister of the Staatstheater in Kassel, West Germany, where he was able to increase his operatic repertoire.

In 1975, Lionel Friend became guest conductor of the English National Opera and in 1978 he was made Staff Conductor there. Recent productions include "Tristan und Isolde", "Il Trovatore", "The Turn of the Screw", "Manon", "Werther", "La Bohème", "Rusalka", "Die Walkure" and "Fidelio". Future productions with the ENO include "Parsifal", "The Rape of Lucretia" and "Queen of Spades".

Lionel Friend has conducted the Royal Philharmonic Orchestra a number of times. In 1981, he made his debut with the Philharmonia who immediately invited him back for further appearances. He is a regular guest conductor with the BBC Symphony Orchestra including performances at the Promenade Concerts. He has appeared at many of the leading festivals, including Edinburgh, Bath, Cheltenham and Flanders.

Abroad, he has worked with the Netherlands Opera, Radio France and the Hungarian Radio Orchestra.

Lionel Friend has given many important performances of 20th century works notably with the BBC orchestras, the Nash Ensemble, the London Sinfonietta, Capricorn and Fontano.

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# HANS WERNER HENZE
# THE RAFT OF THE FRIGATE "MEDUSA"

EDDA MOSER · DIETRICH FISCHER-DIESKAU · a. o.

STEREO






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(geb. 1926)

# DAS FLOSS DER MEDUSA

The Raft of the Frigate Medusa
Le Radeau de la Méduse
Oratorio volgare e militare, in due parti
Text von Ernst Schnabel

*Für Che Guevara*

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Dietrich Fischer-Dieskau, Bariton (Jean-Charles)
Charles Regnier, Sprecher (Charon)
Chor des Norddeutschen Rundfunks (Einstudierung: Helmut Franz)
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Symphonie-Orchester des Norddeutschen Rundfunks
DIRIGENT: HANS WERNER HENZE

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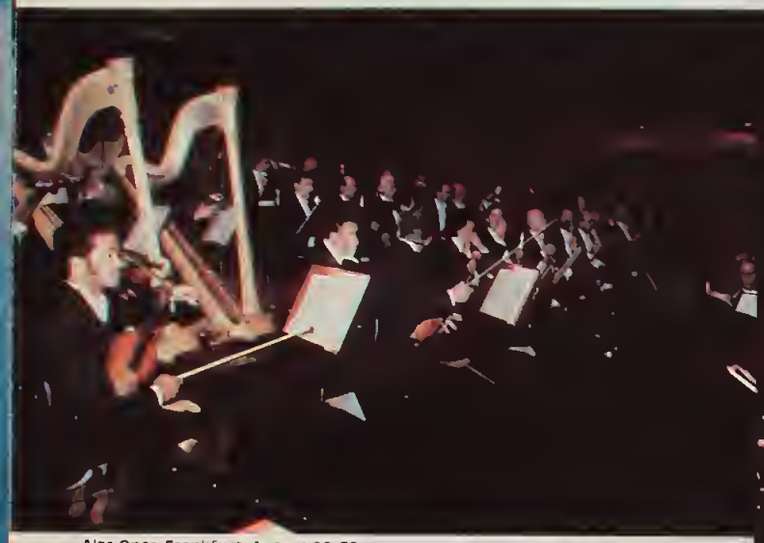
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# THE PHILADELPHIA ORCHESTRA
# RICCARDO MUTI Conducting
# MAHLER Symphony No.1 in D major
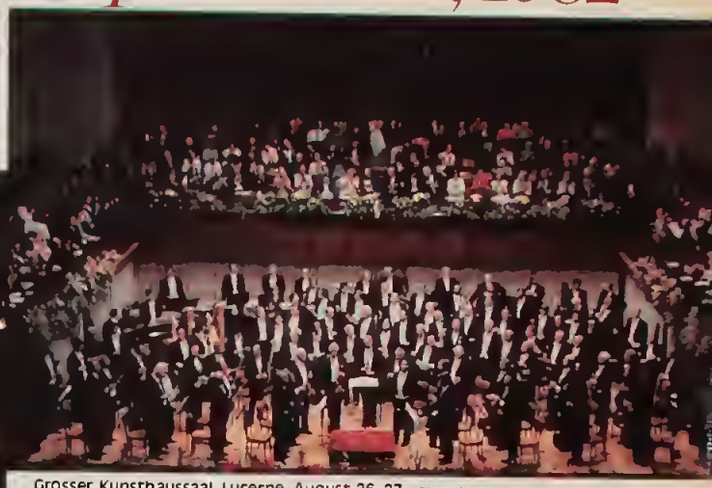
Taped "live" in the Grosser Kunsthaussaal, Lucerne, Switzerland, August 26, 1982 at the inaugural concert of the stunningly successful European Tour of Riccardo Muti and The Philadelphia Orchestra, August 23-September 12, 1982.

# *European Festival Tour: August 23-September 12, 1982*

# The PHILADELPHIA ORCHESTRA
## RICCARDO MUTI, Music Director



Alte Oper, Frankfurt, August 29, 30 Photo by Michael & Wolf-Dieter Kohler
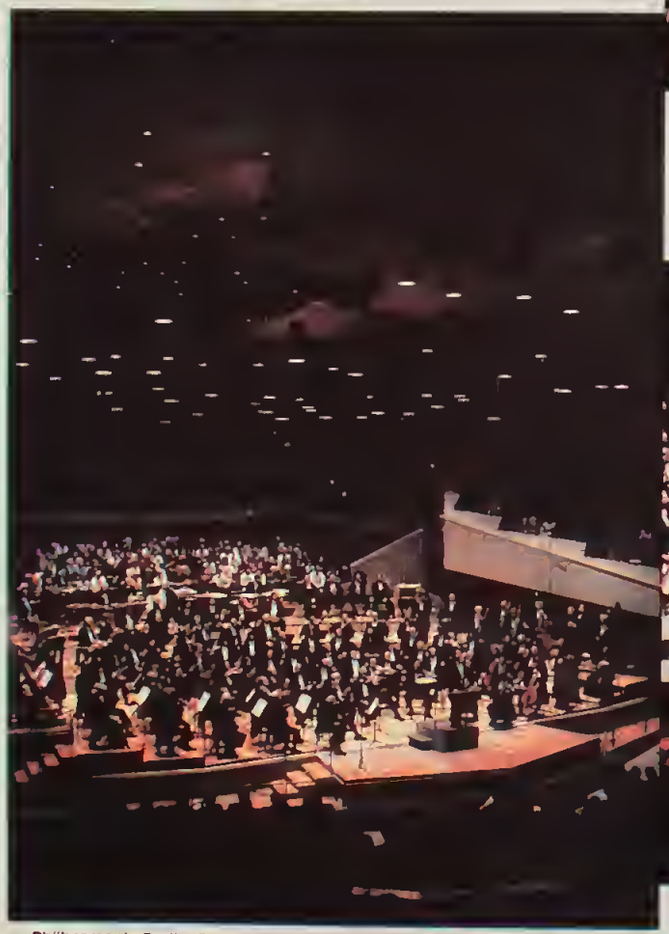


Grosser Kunsthaussaal, Lucerne, August 26, 27 Photo by Louis Hood



Theâtre Musical de Paris, September 6
Photo by Martin Holzapfel

Konzerthaus, Vienna, August 28
Photo by Votava





Philharmonie Berlin, September 3, 4 Photo by Reinhard Friedrich



Royal Albert Hall, London, September 7, 8 Photo by Bill Hennessey Associate Ltd



Palais des Beaux Arts, Brussels, September 1, 2 Photo by Jean F Boudry



The Usher Hall, Edinburgh, September 10, 11
Photo by Bill Hennessey Associate Ltd

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Jacket design and front cover photograph by Louis Hood

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suites from the ballets

# SWAN LAKE
# SLEEPING BEAUTY

## THE PHILADELPHIA ORCHESTRA
## RICCARDO MUTI





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# TCHAIKOVSKY

suites from the ballets

# SWAN LAKE
# SLEEPING BEAUTY

## THE PHILADELPHIA ORCHESTRA
## RICCARDO MUTI

**SWAN LAKE**

When Tchaikovsky was chided by a friend that parts of the Fourth Symphony had "the flavor of ballet music," he replied: "I simply cannot understand why the term should be associated with something disapproving. There is such a thing as good ballet music." He had by then already composed *Swan Lake*, first produced in Moscow in 1877, and would follow this years later with *Sleeping Beauty* at St. Petersburg, each of them demonstrating in different ways the truth of his remark.

*Swan Lake* disconcerted orchestra and dancers alike when they first became aware of its musical character, and although it had some success, none of the three productions in Tchaikovsky's lifetime had worthy choreography. It was only after he died in 1893 that a memorial tribute of Act 2 alone, choreographed by Lev Ivanov, reawakened interest in the ballet. In 1895 an entirely new version was staged at St. Petersburg by Marius Petipa, the famous French-born ballet-master there, and Ivanov, who was his assistant. This involved changes in the musical structure, made with the agreement of Modest Tchaikovsky, the composer's brother, and was the source of the ballet's later worldwide success.

The tragic story is rooted in various folk tales. It describes how Prince Siegfried swears by his love to redeem Odette (the White Swan) and her companions from the evil magician who allows them to assume human form only at night, but is duped into betrayal by her wicked counterpart, Odile (the Black Swan). The double role provides one of the greatest challenges to a ballerina's artistry. The Suite on this record comprises:

1. *Scene.* At night in a forest clearing beside a moonlit lake, Prince Siegfried first catches sight of swans gliding majestically on the water. The poignant swan theme in the music is developed with increasingly impassioned ardor.
2. *Waltz.* One of Tchaikovsky's best-loved waltzes, it comes from the birthday celebrations of Prince Siegfried in Act. I. There are two trio sections in contrasting minor keys, and the waltz is usually performed as an ensemble dance by the corps de ballet.
3. *Dance of the Little Swans.* The title comes from Ivanov's choreography for four girls dancing in unison steps, with linked arms around each other, to the quick staccato tune played by oboes over bassoons.
4. *Scene.* A solo harp introduces the *Grand Adagio* danced by Odette and Siegfried, the theme taken from a love duet in Tchaikovsky's discarded opera, *Undine.* First played by a muted solo violin, it returns after a faster central section now heard on a solo cello, also muted, with the violin playing a counter-theme.
5. *Hungarian Dance.* This and the following three character dances are from the ballroom divertissement in Act 3, and represent different nationalities. The Hungarians dance a csárdás, starting in A minor with the slow section *(lassu)* followed by the fast *friss* in the major.
6. *Spanish Dance.* It opens in a lively bolero rhythm in 3/4 time and F-sharp minor, with insistently clicking castanets, and also turns to the major with a surging theme against the bolero rhythm, and a heavily accented ending.
7. *Neapolitan Dance.* A solo cornet plays a serenade tune in the popular style, leading to an exhilarating tarantella.
8. *Mazurka.* The energetic Polish dance in triple time, tambourines marking the rhythm. In the softer central section, clarinets and oboes are prominent.

**SLEEPING BEAUTY**

*Sleeping Beauty* was commissioned for St. Petersburg by the Director of the Imperial Theaters, Ivan Vsevolozhsky, who not only wrote the outline based on the classic collection of French fairy tales by Charles Perrault and himself designed the costumes, but involved Petipa as choreographer from the outset. Petipa, then 70 years old, mapped out a detailed sequence of dances for the composer's guidance, and the result was a success from the start. The ballet's wider popularity in the world began when Sergey Diaghilev presented a lavish production by his Ballets Russes at London's Alhambra Theatre in 1921. It was then that Igor Stravinsky declared for all who would take notice: "The convincing example of Tchaikovsky's great creative power is, beyond all doubt, the ballet *Sleeping Beauty.*" Five episodes form the concert suite:

1. *Introduction—The Lilac Fairy.* The underlying conflict of good and evil is contrasted in two themes. The first, angry and assertive, represents Carabosse, the wicked Fairy; the second, on the oboe, graceful and calm, is that of the Lilac Fairy, and continues into music associated with her goodness later in the ballet.
2. *Adagio—Pas d'action.* Woodwind and a harp cadenza begin a richly scored *Adagio maestoso* in 12/8 time, often called the "Rose Adagio." It is danced by the Princess Aurora with the four princes who come to ask for her hand on her birthday. She accepts a rose from each of them while performing balances and turns on one point in a famous test of a ballerina's technique.
3. *Pas de caractère: Puss-in-Boots and the White Cat.* To celebrate Aurora's wedding after Prince Désiré has wakened her from the spell of a hundred years' sleep, other characters from Perrault's fairy tales dance a divertissement. Among them are Puss-in-Boots and the White Cat, whose duet has descriptive music ingeniously suggesting mewing, spitting and screeching.
4. *Panorama.* The Lilac Fairy takes Prince Désiré in her magic boat to find the sleeping Aurora. The journey was (and sometimes still is) represented by the unwinding of a panoramic backcloth behind them on the stage, while a gently gliding melody is heard over quietly throbbing chords.
5. *Waltz.* Impossible to say if this or the *Swan Lake* waltz is the more popular. It occurs during Aurora's birthday celebrations, and was originally choreographed by Petipa as a garland dance for the corps de ballet and children from the Imperial Ballet School.

—© 1984 Noël Goodwin.

Side One (30:40)

**SUITE FROM THE BALLET "SWAN LAKE" Op. 20**

1. Scene (3:11)
2. Waltz (6:29)
3. Dance of the Little Swans (1:39)
4. Scene (6:35)
   (with Norman Carol, violin; William Stokking, cello)
5. Hungarian Dance (3:33)
6. Spanish Dance (2:24)
7. Neapolitan Dance (2:18)
8. Mazurka (4:31)

Side Two (20:58)

**SUITE FROM THE BALLET "SLEEPING BEAUTY" Op. 66**

1. Introduction: The Lilac Fairy (5:18)
2. Adagio: Pas d'action (6:27)
3. Pas de caractère: Puss-in-Boots and the White Cat (1:39)
4. Panorama (3:27)
5. Waltz (4:07)

Recording Producer: JOHN WILLAN
Engineer. MICHAEL SHEADY
Art Direction & Design. Marvin Schwartz
Cover Photo: Reg Wilson
Liner Photo: Clive Barda
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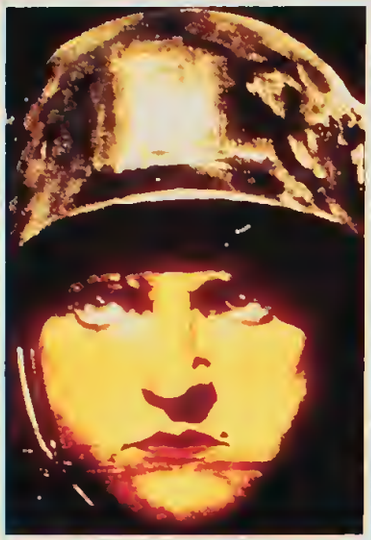
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6. From Here To Eternity/STANLEY BLACK
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6. Warsaw Concerto/BOSTON POPS ORCHESTRA/ ARTHUR FIEDLER, CONDUCTOR

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1. The Great Escape March/PAUL LAVALLE AND THE BAND OF AMERICA
2. Mona Lisa/EDDIE FISHER WITH AXEL STORDAHL AND HIS ORCHESTRA
3. They're Either Too Young Or Too Old/KITTY KALLEN
4. Cavatina/THE NAMTOVANI ORCHESTRA
5. The Last Time I Saw Paris/LANNY ROSS WITH ORCHESTRA
6. The Children's Marching Song (Nick, Nack, Paddy Whack) /MARTY GOLD AND HIS ORCHESTRA
7. Colonel Bogey March/BOSTON POPS ORCHESTRA; ARTHUR FIEDLER, CONDUCTOR
8. As Time Goes By/DOOLEY WILSON





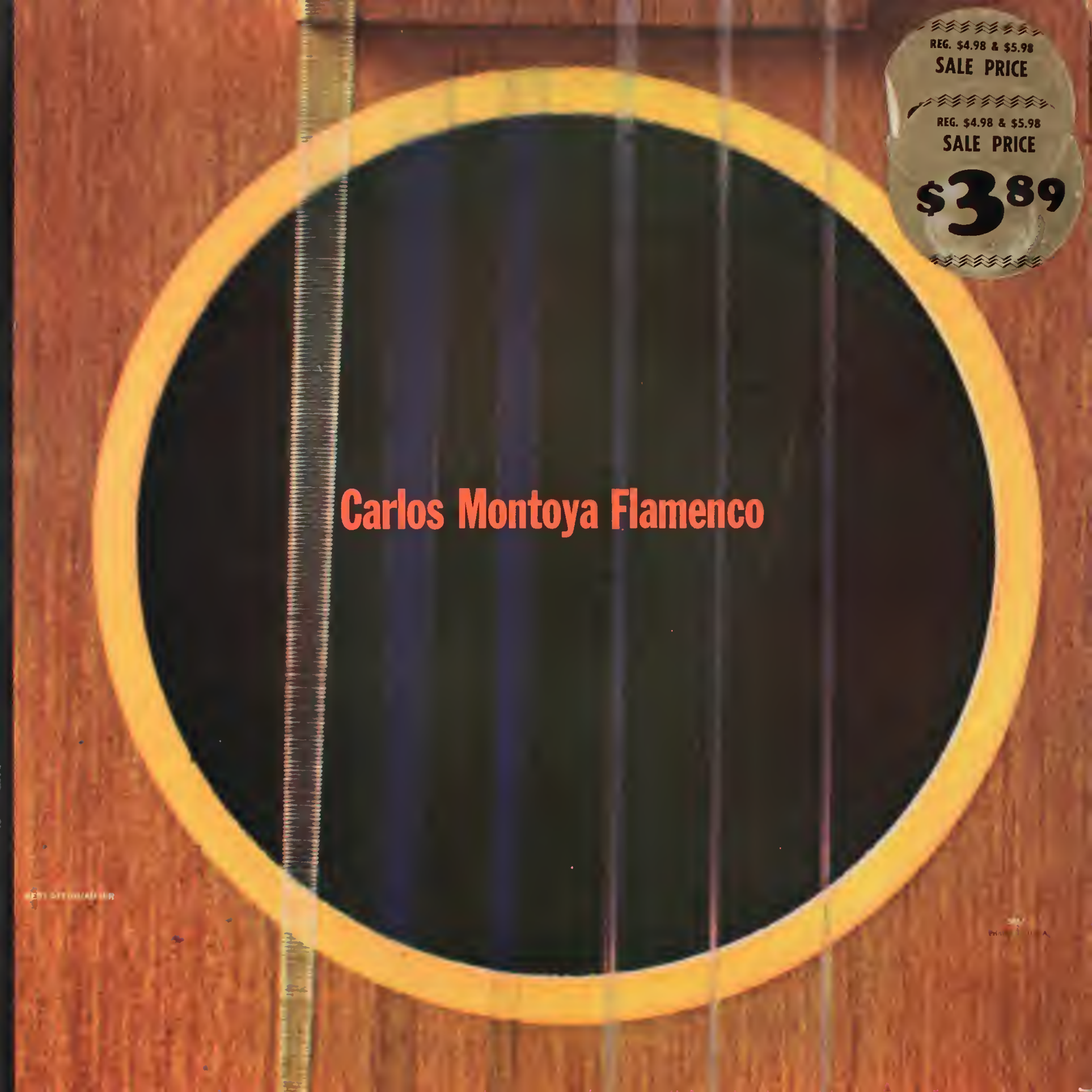
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GIL CUPPINI (batteria) - MARCD RATTI (basso) - TDNY PARISI ("fender" basso) - SERGID RIGDN (sax e flauto) - "JDE" CUSUMAND (chiterra elettrica) - MARID RUSCA (piano) - "BDB" RDSIGNDLI (piano) -

LATO "A"

| | | |
|---|---|---|
| (a) | 1. JAZZ ME BLUES (T.Delaney) | 2'50" |
| (a) | 2. JAM FOR GIGI (Joe Venuti) | 3'48" |
| (a) | 3. MOMALEGA (Joe Venuti-Lou Stein) | 3'03" |
| (a) | 4. GENTLE ON MY MIND (J.Hartford) | 2'33" |
| (a) | 5. FREE FOUR (Joe Venuti) | 2'11" |
| (a) | 6. TAP ROOM (Joe Venuti-Lou Stein) | 3'05" |
| (a) | 7. ONE FINGER JOE (Joe Venuti-Lou Stein) | 3'26" |

LATO "B"

| | | |
|---|---|---|
| (a) | 1. SOMEDAY SWEETHEART (B&J. Spikes) | 3'12" |
| (b) | 2. CLOWN CAT (Joe Venuti) | 4'10" |
| (a) | 3. THE MARCH OF THE WEASELS (Joe Venuti-Lou Stein) | 2'54" |
| (c) | 4. SIMPATIA (V.Panzuti) | 3'00" |
| (a) | 5. THAT'S A PLENTY (Pollack-Gilbert) | 3'37" |
| (b) | 6. CLOSE TO THE MOON (G.Rosignoli) | 4'53" |

(a) Joe Venuti (violino) - Lou Stein (piano & clavicembalo) - Gil Cuppini (batteria) Marco Ratti (basso)

(b) Joe Venuti (violino) - Mario Rusca (piano) - "Joe" Cusumano (chitarra) Tony Parisi ("fender" basso) - Sergio Rigon (sax & flauto) - Giorgio Vanni (batteria).

(c) Joe Venuti (violino) - "Bob" Rosignoli (piano & organo) "Joe" Cusumano (chitarra) - Tony Parisi (chitarra basso) - Giorgio Vanni (batteria)

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# HOUSTON PERSON

JOEY DeFRANCESCO PHILIP HARPER WINARD HARPER SAMMY FIGUEROA RANDY JOHNSTON



## WHY NOT!

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# HOUSTON PERSON

## JOEY DeFRANCESCO WINARD HARPER PHILIP HARPER
## SAMMY FIGUEROA RANDY JOHNSTON

You can never make new old friends so the saying goes But maybe given the right context new friends can become familiar in little more than a New York minute Why not especially if these new acquaintances are spending their time conversing about something as timeless as the blues And blues and ballads and blues and more ballads-that s the musical territory that Houston Person has continually traversed with great reward for over two decades as a leader Person needs no gimmicks no postmodern eclecticism no brainy conceptual constructs he just needs a smooth groove

So when Houston Person chose to record with some of today s bright young jazz players-drummer Winard Harper trumpeter Philip Harper and organist Joey DeFrancesco-on *Why Not* he did it because they all have a love and fondness for the blues I just wanted to have fun This wasn't conceived as a commercial gig with the Harpers '

Actually Person had worked with both Winard and DeFrancesco in the past so he was well aware of their talents Etta (Jones) and I heard Winard in O C et Mr Y s in the early 70 s I knew that he had that *thing* and he could swing He has respect for the tradition Person also recorded on DeFrancesco s first album on Columbia I was real impressed with his playing Horace Ott had been bragging about him That album was orchestrated but I heard us doing a free-fatt thing And since Van Gelder is a master of recording organ combos Need he say more?

Just to add a little more magic to the session, Winard asked if he could bring his brother Philip Person explains "I had intended to use Phil on only half the album, but he started playing and it worked out ' Adding that this was also the first time the Harper brothers had recorded at Van Gelder's, and only DeFrancesco s second Person recalls that the Harpers were just fascinated They took pictures It was just like my first time there There s so much tradition that you feel like you've made it There s so much inspiration that it looks like things will work out

For this session, Person dipped into his book for some goodies ' that he'd never recorded before Plus there s his original *Why Not*, that is one of those simmering medium tempo blues bearing the Person trademark and the sizzling *Joey s Blues*, penned by the young DeFrancesco In selecting the material Person relied on his love for ballads "I featured a different guy on each one It's amazing that these guys are so young and have such a working knowledge I sometimes like people based on how they play a ballad because you can really hear what a player is doing

It also helped that Person's younger cohorts didn t need many instructions to navigate the emotional waters of these classic ballads Winard s favorite tune is *Blue Gardenia* and they all love good music For Person each tune has a character If you just get into the melody and the harmony ' without understanding the nuances of the lyrics ' they can start to sound the same See, when we were playing *Where Is Love* I told the guys We re not talking about romantic love we re talking about mans inhumanity to men ' I wanted this to be tragedy rather than romantic love

For *As Time Goes By* and *Namely You*, Person's big warm tone—whether buttery or leather edged—leads the band deep into azure sentimentality And with the sure playing of the studio veteran Sammy Figueroa and Randy Johnston, Person has a rhythm section that hits a groove while adding embellishments and atmosphere Like I said before, just give Houston Person a steady rollin' groove and he will lead by example We didn't do much talkin just playing We just took it out on the road like you take your car out and blow it out " Goodness, it's great to go along for the ride

**-Don Palmer**

Side A

1. **Why Not** (10:54)
2. **As Time Goes By** (5:34)
3. **Namely You** (6:32)

Side B

1. **Where Is Love** (7:02)
2. **Joey's Blues** (10:08)
3. **Blue Gardenia** (5:13)

HOUSTON PERSON
- tenor saxophone

JOEY DeFRANCESCO
- Hammond organ

PHILIP HARPER
- trumpet

WINARD HARPER
- drums

RANDY JOHNSTON
- guitar

SAMMY FIGUEROA
- congas & percussion

Joey DeFrancesco appears courtesy of CBS Records.
The Harper Brothers appear courtesy of Polygram.

Produced by HOUSTON PERSON
Engineer: RUDY VAN GELDER
Recorded at VAN GELDER RECORDING STUDIO, Englewood Cliffs, N J on October 5, 1990
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DAZZ BAND
KEEP IT LIVE



1

**LET IT WHIP**
Reggie Andrews, Leon "Ndugu" Chancler
Ujime Music & MacVecelec Music (ASCAP)
Lead Vocals: Skip Martin

**GAMBLE WITH MY LOVE**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music
(ASCAP)
Lead Vocals: Skip Martin

**I'LL KEEP ON LOVIN' YOU**
Larry Batiste, Cleyton Richardson
Pure Delite Music (BMI)
Lead Vocals: Skip Martin

**JUST CAN'T WAIT 'TILL THE NIGHT**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music
(ASCAP)
Lead Vocals: Skip Martin

**SHAKE WHAT YOU GOT**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music
(ASCAP)
Lead Vocals: Skip Martin

2

**KEEP IT LIVE (On the K.I.L.)**
Reggie Andrews, Bobby Harris, Kenny Pettus,
Michael Wiley
Ujime Music, Jobete Music Co., Inc. & Three Go
Music (ASCAP)
Lead Vocals: Bobby Harris

**JUST BELIEVE IN LOVE**
Olivia Bower, Reggie Andrews
Liv For Life Music Co. & Ujime Music (ASCAP)
Lead Vocals: Skip Martin

**CAN WE DANCE**
Michael Wiley, Bobby Harris, Kenny Pettus
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Kenny Pettus

**LET ME LOVE YOU UNTIL**
Reggie Andrews
J. Regg Music (ASCAP)
Lead Vocals: Pierre DeMudd

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Vocal Arrangements by DAZZ
Synthesizer Programming by Steve Cox &
Michael Boddicker

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Pierre DeMudd-Trumpet, Lead & Background Vocals
Bobby Harris-Alto Saxophone, Background Vocals
Sennie "Skip" Martin-Trumpet, Lead
& Background Vocals

**DAZZ RHYTHM SECTION**
Steve Cox-Keyboards
Eric Fearman-Guiter
Kenny Pettus-Percussion, Lead & Background Vocals
Isaac Wiley, Jr.-Drums, Background Vocals
Michael Wiley-Bass, Background Vocals

**Additional Musicians**
Reggie Andrews-Keyboards & Vocoder
Paulinho DaCosta-Percussion
Kenny Davis-Trumpet & Fluegel Horn

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Mixed at Motown/Hitsville U.S.A. Recording Studios,
Hollywood, CA by Bobby Brooks
Assistant Engineer: Michael Johnson
Mastered at Motown/Hitsville U.S.A.
Recording Studios by John Matousek

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Wiley, Chris Greene, French Dressing & Andre O'Neal

Art Direction: Johnny Lee
Design: Terry Taylor
Photography: Ron Slenzak,

MOTOWN


Louis
ARMSTRONG
Earl
HINES
1928

# Louis Armstrong
# Earl Hines

## 1928

Louis Armstrong and his Hot Seven
Chicago Breakdown

Lillie Delk Christian with Louis Armstrong and his Hot Four
You're a Real Sweetheart
Too Busy
Last Night I Dreamed You Kissed Me

Louis Armstrong and his Hot Five
Fireworks
Skip the Gutter
A Monday Date
Don't Jive Me
West End Blues
Sugar Foot Strut
Two Deuces
Squeeze Me
Knee Drops

Carroll Dickerson's Savoyagers
Symphonic Raps
Savoyagers' Stomp

Louis Armstrong and his Orchestra
No (No, Papa, No)
Basin Street Blues

Louis Armstrong and his Savoy Ballroom Five
No-One Else But You
Beau Koo Jack
Save It Pretty Mama

Louis Armstrong
Weather Bird

Louis Armstrong and his Orchestra
Muggles

Earl Hines
Caution Blues
A Monday Date

Lillie Delk Christian with Louis Armstrong and his Hot Four
Baby
Sweethearts on Parade
I Must Have That Man

Earl Hines
I Ain't Got Nobody
Fifty-Seven Varieties

Louis Armstrong and his Savoy Ballroom Five
Heah Me Talkin' to Ya?
St. James' Infirmary
Tight Like This



*Louis Armstrong and his Stompers. Left to right: Earl Hines, Pete Briggs, Honoré Dutrey, Louis Armstrong.*

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New York, NY 10019

Damien Youth



# SUNFIELD


SIDE 1
1- Morning Cloak/ Sunfield
Floating/ Stage Fright
2- Origins
3- Traveling
4- Dandelion Girl
SIDE 2
1- Susie Cinnamon
2- Winter Comes
3- Valek Mutation
4- Statue Mary Rose
5- Beautiful Light
Side 3
1- Please Don't Fall In Love
2- Magic Forest
3- Satellites At Seven
4- Mocking Bird
5- Melody Witchcraft
6- Doodle Bug Man
Side 4
1- Decorate
2- Starboard Floating
3- Through The Eyes Of Molly
4- Incident In The Woodlocks
5- Morning Cloak (Reprise)
6- The Other Room


Historia de la
TROVA
La tarde
Germania
La perla marina
Rayo de oro
El huracán y la palma
Retorna
Tardes grises
Guarina
Tormentos fieros
Elvira
Sindo Garay
VOL. I

# Historia de la TROVA

## HISTORIA DE LA TROVA

De diminuta figura y enjuta - como sólo podría hacerlo un centenario - Sindo Garay es todo un gigante del pensamiento lírico a través de sus múltiples facetas de melodista, armonista, poeta, guitarrista y cantante. Todo ello producto de su genio y una exquisita sensibilidad, ya que Sindo Garay no posee nociones de solfeo y teoría musical.

Nacido en la ciudad de Santiago de Cuba, Sindo Garay se manifestó y desarrolló como autor e intérprete, dentro de las incipientes formas del bolero y la canción criolla de aquellos tiempos, junto con el también trovador santiaguero, José (Pepe) Sánchez.

El manejo de los acordes y sus audaces enlaces es el aspecto que más admiración produce entre los que conocen técnicamente las canciones de Sindo Garay. Obras como GERMANIA (1895), GUARINA (1902), LA TARDE (bolero de 1909), TARDES GRISES (1925) y EL HURACAN Y LA PALMA (rapsodia de 1925) constatan la fuerza expresiva y genial de esta gloria de Cuba que es Sindo Garay.

Acompañado de sus hijos Guarionex, considerado como uno de los más notables cantantes primos o tenores de la trova Hatuey, Cacnao y la ya fallecida Guarina, la intérprete de más calidad en el género, Sindo Garay recorrió todo el territorio cubano, varios países americanos y finalmente París.

Este disco recoge una pequeña selección de algunas de sus más bellas y valiosas composiciones dentro de las temática patriótica, bucólica y romántica o "pasional", como denomina Sindo a la canción amorosa.

La interpretación de este disco antológico es realizada por los Trovadores Cubanos, grupo del Consejo Nacional de Cultura, especializado en la divulgación del repertorio trovadoresco cubano y especialmente en el de Sindo Garay.

Su hijo Guarionex pertenece a este grupo, así como los notables cantantes Adriano Rodríguez y Dominica Verges, y las guitarras de Octavio (Cotán) e Ismael Sánchez. Todos, bajo la orientación personal del propio Sindo Garay.

**Cara A**

**La tarde**
BOLERO

**Germania**
CANCION

**La perla marina**
CRIOLLA

**Rayos de Oro**
BOLERO

**El huracán y la palma**
CANCION CRIOLLA

**LPA-3109** **Vol. I**

EMPRESA DE GRABACIONES Y EDICIONES MUSICALES C.N.C.

**Cara B**

**Retorna**
BOLERO

**Tardes grises**
CANCION

**Guarina**
CANCION

**Tormentos fieros**
BOLERO

**Elvira**
BOLERO

## HISTORY OF TROUBADOURS

A small and shrunken figure - as only a hundred year - old could look -, Sindo Garay is a giant in lyrical thought through his various phases such as composer, harmonist, poet, guitarrist and singer. All this is a product of his genius and a result of his exquisite sensitivity, because Sindo Garay has no knowledge of solfeo nor musical theory.

Born in the city of Santiago de Cuba, Sindo Garay expressed himself and (developed or grew into a musical author and interpreter within the forms of the "bolero" and cuban creole song of the times, together with the other troubadour from Santiago, José (Pepe) Sánchez.

The way he manages the accords and his audacious musical phrases are the aspects which produce admiration among those who know and have studied his songs technically. Compositions like GERMANIA (1895), GUARINA (1902), LA TARDE (THE AFTERNOON, bolero dating 1909), TARDES GRISES (GREY AFTERNOONS, 1925), and EL HURACAN Y LA PALMA (THE HURRICANE AND THE PALM, rhapsody of 1926), prove the expressive force and genius of this glory of Cuba who is Sindo Garay.

Accompanied by his sons Guarionex, considered one of the best tenors of the troubadour style, Hatuey, and the new-dead Guarina, the best female interpreter of the genre, Sindo Garay has travelled all through the island of Cuba, though various Latin-American countries and, finally reached Paris.

This record has a small selection of some of the most beautiful and important compositions in the field of patriotic, bucolic, romantic or a "pasional", as Sindo Garay calls the romantic song.

The interpretation of this anthological record is played by the "Cuban Troubadours", group pertainig to the National Council of Culture, specialized in the divulgation of the repertory of the music of the Cuban street-singers (Trovador), and especially the music of Sindo Garay.

His son Guarionex pertains to this group, likewise the famous singers Adriano Rodríguez and Dominica Verges, the guitarrist Octavio "Cotán" and Ismael Sánchez. All under the personal orientation of Sindo Garay.

# Sindo Garay

Areito

# Dirty Dancing
## Live in concert

FEATURING LIVE PERFORMANCES OF:
BILL MEOLEY–(I'VE HAD) THE TIME OF MY LIFE
ERIC CARMEN—HUNGRY EYES, YOU MAKE ME LOSE CONTROL
THE CONTOURS—OO YOU LOVE ME
PLUS ALL NEW
ERIC CARMEN & MERRY CLAYTON—ALMOST PARAOISE

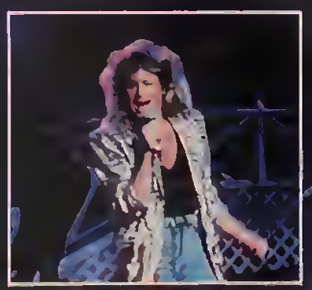
9660-1-R

*starring:*

(In Order of Appearance)



MERRY CLAYTON



ERIC CARMEN



THE CONTOURS



BILL MEDLEY



ACT 1

**Merry Clayton**

YES
OVERLOAD
STEAMROLLER BLUES

ACT 2

**Eric Carmen**

MAKE ME LOSE CONTROL
ALMOST PARADISE
HUNGRY EYES

ACT 3

**The Contours**

GET READY
HIGHER & HIGHER
CRY TO ME
DO YOU LOVE ME

ACT 4

**Bill Medley**

LET THE GOOD TIMES ROLL
SEA CRUISE
YOU'VE LOST THAT LOVIN' FEELING
OLD TIME ROCK N' ROLL
(I'VE HAD) THE TIME OF MY LIFE
*(with Patricia Bloch & Lori Mark)*
ENCORE
*(Entire Cast)*

Hosted by: **"Cousin" Bruce Morrow**
Executive Soundtrack Producer: **Jimmy Ienner**
Remix Producer: **Carmine Rubino**
Coordinating Producer: **Michael Lloyd for Mike Curb Productions**
1st Engineer: **Dan Nebenzal**
2nd Engineer: **Randy Staub**
Mastered by: **Mike Fuller**

Recorded "LIVE" At THE GREEK THEATRE,
Los Angeles, August 15, 16, 17, 1988.

0 7863-59660-1

Vestron Pictures

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## ACT 1

### *Merry Clayton*

**YES**
Written by: T. Fryer
N. Cavanaugh
T. Graf
Copyright: © 1987 The Flood Music Company, Inc. and Fine Tune Music (ASCAP)
Time: 4:23

**OVERLOAD**
Written by: A. Zappacosta
M. Luciani
Copyright: © 1987 April Music (Canada) Ltd./Magnetic Movements (CAPAC)
Administered by SBK April Music, Inc. (ASCAP)
Time: 3:23

**STEAMROLLER BLUES**
Written by: James Taylor
Copyright: © 1970 Country Road Music & SBK April Music, Inc. (ASCAP)
Time: 4:03

## ACT 2

### *Eric Carmen*

**MAKE ME LOSE CONTROL**
Written by: E. Carmen
D. Pitchford
Copyright: © 1988 Eric Carmen Music, Inc.
Administered by Island Music, Inc. and Pitchford Music (BMI)
Time: 5:19

**ALMOST PARADISE** *(with Merry Clayton)*
Written by: E. Carmen
D. Pitchford
Copyright: © 1984 Ensign Music Corporation (BMI)
Time 3:56

**HUNGRY EYES**
Written by: F. Previte
J. DeNicola
Copyright: © 1987 Knockout Music Co., R.U. Cyrius Publishing (ASCAP)
Time: 4:23

## ACT 3

### *The Contours*

**GET READY**
Written by: William Robinson
Copyright: © 1966 Jobete Music Co., Inc. (ASCAP)
Time: 1:38

**HIGHER & HIGHER**
Written by: G. Jackson
R. Minor
C. Smith
Copyright: © 1967 Chevis Publishing (BMI)
Time: 2:02

**CRY TO ME**
Written by: Bert Russell
Copyright: © 1961, 1963 Screen Gems-EMI Music, Inc./Unichappell Music (BMI)
Time: 3:08

**DO YOU LOVE ME** *(Segment)*
Written by: Berry Gordy, Jr.
Copyright: © 1962 Jobete Music Co., Inc. (ASCAP)
Time: 3:27

---

Executive Soundtrack Producer: **Jimmy Ienner**
Remix Producer: **Carmine Rubino**
Coordinating Producer: **Michael Lloyd for Mike Curb Productions**
1st Engineer: **Dan Nebenzal**
2nd Engineer. **Randy Staub**
*Re-mixed at A & M Studios—January, 1989*
Mastered by. **Mike Fuller**
*Mastered at Fullersound, Inc., Miami, Florida*

Recorded "LIVE" At THE GREEK THEATRE, Los Angeles, August 15, 16, 17, 1988.

## ACT 4

### *Bill Medley*

**LET THE GOOD TIMES ROLL**
Written by: Leonard Lee
Copyright: © 1956 Atlantic Music Corp. (BMI)
Time: 1:03

**SEA CRUISE**
Written by: Huey P. Smith
Copyright: © 1959 Cotillion Music, Inc. (BMI)
Time: :45

**YOU'VE LOST THAT LOVIN' FEELING**
Written by: B. Mann
C. Weil
P. Spector
Copyright: © 1964, 1965 Screen Gems—EMI Music, Inc. (BMI)
Time: 4:24

**OLD TIME ROCK N' ROLL**
Written by: T. Jones III
G. Jackson
Copyright: © 1977 Muscle Shoals Sound Publishing Co., Inc. (BMI)
Time: 1:48

**(I'VE HAD) THE TIME OF MY LIFE**
*(with Patricia Bloch & Lori Mark)*
Written by: F. Previte
J. DeNicola
D. Markowitz
Copyright: © 1987 Knockout Music Co., Damusic Company Inc., Donald Jay Music, Ltd. and R.U. Cyrius Puhlishing (ASCAP)
Time: 5:16

**(I'VE HAD) THE TIME OF MY LIFE** *(ENCORE)*
*(Entire Cast)*
Time: 3:11

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## Dirty Dancing — Live In Concert

EXECUTIVE SOUNDTRACK PRODUCER
**Jimmy Ienner**

REMIX PRODUCER
**Carmine Rubino**

COORDINATING PRODUCER
**Michael Lloyd for Mike Curb Productions**

1st ENGINEER
**Dan Nebenzal**

2nd ENGINEER
**Randy Staub**

RE-MIXED AT A&M STUDIOS, January/February 1989

MASTERED BY:
**Mike Fuller**
**Mastered at Fullersound, Inc., Miami, Florida**

THE BAND
**David Bronson** — Drums
**Jamie Browning** — Lead Guitar
**Darus Adkins** — Guitar
**Marc Hugenberger** — Keyboards
**John Mattick** — Keyboards
**Jose Silva** — Bass Guitar
**Jon Leslie** — Saxophone
**Kevin Bradley** — Trombone
**Greg Spreeman** — Trumpet

THE ORIGINAL DIRTY DANCING DANCERS
**Bubba Carr**
**Lada Boder**
**M.R. Fletcher**
**Jesus Fuentes**
**Karen Getz**
**Beth Impey**
**Baruch Kozol Darling**
**Morgan Lawley**
**Featuring Shannon Maloney and D.A. Pawley**

THE SINGERS
**Patricia Bloch**
**Lori Mark**

SOUNDTRACK ART DIRECTION
**Pam Rodi**

ART COORDINATION
**Susan Glimcher**

DESIGN & MECHANICALS
**The Hub Graphics Corp.**

PROJECT COORDINATOR
**Althea Vigilio**

PHOTOGRAPHY
**Frank Poole**
**Christopher H. Montagna**

Eric Carmen
Appears Courtesy of ARISTA

Bill Medley
Appears Courtesy of CURB RECORDS

## Dirty Dancing — Tour And Video

EXECUTIVE PRODUCERS
**Jon Peisinger**
**Wayne Baruch**

PRODUCED BY
**Stan Brodsky**

DIRECTED BY
**Louis J. Horvitz**

ASSOCIATE PRODUCER
**Ricky Kirshner**

TOUR PRODUCER
**David Fishof**

MUSICAL DIRECTOR
**David Bronson**

RECORDING SUPERVISOR
**Carmine Rubino**

EXECUTIVE IN CHARGE OF PRODUCTION
**Jeffrey Peisch**

RE-RECORDING MIXER
**David Fluhr, Compact Sound Systems**

RECORDED AT
**Post Sound Production**

RECORDING ENGINEER
**Paul Sandweiss**

RECORDIST
**Tom Seller**

LIGHTING DIRECTOR
**Michael Benedict**

LIGHTING CREW CHIEF
**Robby Greenberg**

HOUSE SOUND ENGINEER
**Bill Head**

MONITOR SOUND SUPERVISOR
**Mike McNeill**

CONCERT TOUR MUSICAL COORDINATOR
**Michael Lloyd**

CHOREOGRAPHER
**Dorian Sanchez**

TOUR SOUND COMPANY
**db Sound, Inc. — Bruce Gordon**

RADIO CITY MUSIC HALL TELEVISION PRODUCTIONS

CREW
**Jim Turreta** — Sound Tech
**Ric Ryder** — Guitar Keyboard Tech
**Bob Oyler** — Drum Tech, Carpenter
**Jim Homan** — Sound Tech
**Steve Crownover** — Carpenter

TOUR MERCHANDISE COMPANY
**Winterland Productions**
**Dell Furano, Rick Fish**

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**QBQ Entertainment, Inc.**
**Dennis Arfa, President**
**Adam Kornfeld**
**Lori Angelo**
**Tammi Burgess**

***SPECIAL THANKS***
**Hank Goldstein, Elliot Groffman, Richard Grabel, Alan Grunblatt**
***A very special thanks to Eleanor Bergstein***
Recorded "LIVE" At THE GREEK THEATRE, Los Angeles, August 15, 16, 17, 1988.

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Dirty Dancing
5266
Dirty Dancing
6408-1-R
Dirty Dancing
6965-2-R
Dirty Dancing
6965-4-R
Dirty Dancing
6013
Dirty Dancing
6965-1-R


MICHAEL NESMITH
COMPILATION

-$7.

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# MICHAEL NESMITH

# COMPILATION



## SIDE A

**Some Of Shelly's Blues**** 3:21
Michael Nesmith/Screen Gems-Columbia/BMI
From the album:
Pretty Much Your Standard Ranch Stash

**I Fall To Pieces** 2:56
H. Cochran-H. Howard/Pamper Music/BMI
From the album: Loose Salute

**Born To Love You**** 3:55
Cindy Walker/Oree Music/BMI
From the album: Pretty Much Your Standard Ranch Stash

**Different Drum** 2:59
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: And the Hits Just Keep on Comin'

**Harmony Constant** 3:43
Michael Nesmith/Screen-Gems Columbia/BMI
From the album: And the Hits Just Keep on Comin'

**Prairie Lullaby**** 4:12
Bill Hill/La Salle Music/ASCAP
From the album: Pretty Much Your Standard Ranch Stash

## SIDE B

**Joanne*** 3:10
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Magnetic South

**Propinquity (I've Just Begun To Care)** 2:59
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Nevada Fighter

**Silver Moon** 3:15
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Loose Salute

**I Looked Away** 3:13
Eric Clapton-Bobby Whitlock/Cotillion Music,
Casserole Music and Delbon Music/BMI
From the album: Nevada Fighter

**Continuing**** 3:55
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Pretty Much Your Standard Ranch Stash

**Roll With The Flow** 5:08
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: And the Hits Just Keep on Comin'

---

The last thing Michael would want us to do in these liner notes would be to take this album, him, his music or for that matter any of you or ourselves too seriously.

That's too bad, because we could go on for pages about how Nesmith was pioneering progressive country before Gram Parsons joined the Byrds, or before the Flying Burrito Brothers (not to mention the Eagles) were even a gleam in Bernie Leadon's eye.

Or we could write a thesis on how the Monkees were way ahead of their time in terms of pure pop entertainment (we'll take the songs of Neil Diamond, Boyce & Hart, Carole King, John Stewart and Nesmith himself over the mindless pap that pervades today's top 40 any time).

Or we could detail the progression in Michael's own brand of country music from simple, straight-forward love songs to those whose lyrics reflect concerns of a more metaphysical nature.

We could even go on a name-dropping spree and mention all the people Nesmith has worked with, produced, or written songs for, such as Linda Ronstadt, Lynn Anderson, Jack Nicholson (who wrote the script for the Monkees' underground film classic *Head*), Baba Ram Dass, Chet Atkins, the Nitty Gritty Dirt Band, John Waterhouse and the entire Pre-Raphaelite Brotherhood, Bert Jansch, Linda Hargrove and Dean Torrance, not to speak of Ralph Waldo Emerson or his strong filial ties to the inventor of Liquid Paper.

But if we went off on any of those tangents it would leave us with very little space to write about this album.

The truth is, there's very little *point* in writing about this album. . . . If you have any sense at all you already know that none of these things—this album, Michael, his music or for that matter any of you or any of us—really exist (or maybe we do*). But since it's all an illusion any way, you might as well add this record to your collection. No one will ever know the difference (or maybe they will*).

*Michael says we should cover our bases.

**Produced by Michael Nesmith**
• Produced by Felton Jarvis • Front Cover Photo by Norman Seeff • Back Cover Photo by Kim Gottlieb • Album Design by Ed Anders
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# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

JAZZ is such a large and beautiful thing; and part of its beauty is the space and the freedom it allows for development of many diverse and dissimilar styles, which can still properly be called jazz. (Although, no one has yet come up with a definition of exactly what jazz is, for which we should all be extremely thankful). Another marvelous aspect of the music, is that even when one style or persuasion of it becomes outrageously popular, you will still be able to find some very gifted performers working in completely alien areas. So that no matter how ubiquitous *Bossa Nova* or *Soul-Funk-Groove* ideas become throughout the music, there will be other serious workmen who will not be very interested in getting on that particular bandwagon.

This is true with Ramsey Lewis and his group, to a large extent. Lewis, Eldee Young and Red Holt have been content for a long time now, to go pretty much their own way, playing music they feel moved to play, without much concern for who else is doing what. Lewis has been playing the music he wants to play, in a style that is by now readily identifiable as his own.

Lewis' playing, as well as his music does not follow in the most familiar tradition of Negro piano music. There is little of the percussiveness and tension that characterizes the most famous jazz piano styles, from Montana Taylor to Horace Silver. Instead, Lewis has been interested in developing a more "pianistic" technique on the instrument, utilizing a touch and attack that rely very directly on under-statement and the subtle exploitation of the melody. And there have been quite a few outstanding jazz pianists that thought along these same lines, e.g., Teddy Wilson, John Lewis, Hank Jones and some others, preferring a light swinging facility to the heavier rhythm inspired piano, that I suppose can be called Classic. But even so, like these other pianists who have thought in similarly pianistic terms, Lewis is still very conscious that jazz is a blues based music, as almost any tune on this album will readily attest (but especially on tunes like *Lonely Avenue, Don't Kick It Around, Train Won't Wait*). In fact, there is a bluesy exterior to all of Lewis' efforts, even on latin flavored numbers like *Come On Baby*, with its anonymous soul sister whispering her sensous refrain.

The gospel influence is also very apparent in the Lewis style, for instance, on tunes like *Salute To Ray Charles*, which sounds like incidental music at a prayer meeting, or on the slow, gauzy ballad, *Sarah Jane*, which still has very clear echoes of a kind of popular "gospel" music, without losing its essentially fleshy nuances.

The point is that Lewis is able to come on a lot of different ways and still maintain his essential musical character. That is, whether he is playing a neo-gospel piece, a latin-blues production number or a dreamy ballad, Lewis and his trio are still able to keep their familiar musical identity intact, creating a music that is light and breezy or gayly introspective, but always with continous reference to the most classic of Negro music, the blues.

And Mr. Lewis' blues references are usually made in the most polished and sophisticated terms imaginable, combining the natural facility I have already mentioned with the lilting urbanity that is his trademark. No matter what the tempo, he is aided and abetted at every step by a very sympathetic rhythm section, Eldee Young and Red Holt (and on this album, by Chris White on two of the tunes). But this trio has been together long enough to get a closeness and musical rapport that many groups in jazz lack merely because they can't play together long enough to really find a common groove.

But Ramsey Lewis' music does not need long explanations, nor windy advertisements. It has a straightforward uncomplicated excitement that can communicate without any trouble at all. And one need only play this record to find that out. Your ears will hip you.

LeRoi Jones

## Off The Record

### Side 1

| | Time |
|---|---|
| LONELY AVENUE*<br>(Doc Pomus: Progressive Music — BMI) | 2:56 |
| DON'T EVEN KICK IT AROUND<br>(R. Lewis: Newroads Music Inc. — BMI) | 4:26 |
| SALUTE TO RAY CHARLES<br>(R. Lewis: Newroads Music Inc — BMI) | 5:51 |
| BAREFOOT SUNDAY BLUES<br>(Julian Adderly: Jazz Standards — BMI) | 3:35 |
| ISLAND BLUES<br>(Charles Lloyd: Fontelle Music) | 2:47 |

### Side 2

| | Time |
|---|---|
| I SPEND MY LIFE<br>(Eldee Young: Newroads Music Inc. — BMI) | 3:42 |
| ACT LIKE YOU MEAN IT*<br>(Eldee Young: Newroads Music Inc. — BMI) | 2:23 |
| SARAH JANE<br>(Dave Grusin: Pamela Music Inc. — ASCAP) | 5:20 |
| THE TRAIN WON'T WAIT<br>(R. Lewis: Newroads Music Inc. — BMI) | 3:02 |
| COME ON BABY<br>(Holt & Lewis: Newroads Music Inc. — BMI) | 2:30 |

Recorded at Rudy Van Gelder's Studio, Englewood Cliffs, N.J. 8/20/63.

Personnel: RAMSEY LEWIS, piano; ELDEE YOUNG, bass and cello; CHRISTOPHER WHITE, bass*; RED HOLT, drums.

Engineer: Rudy Van Gelder

Supervision: Esmond Edwards

Cover Photo: Camera One Inc.

Cover Design: Don Bronstein

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# the seldom scene

## act two

REB-1520

# the seldom scene ...act two

**JOHN DUFFEY**
**JOHN STARLING**
**BEN ELDRIDGE**
**MIKE AULDRIDGE**
**TOM GRAY**



## SIDE ONE

**LAST TRAIN FROM POOR VALLEY** 3:42
(Norman Blake) (1,2,4 — A,B,D,F,G)
(Cambrabar Music — Ascap)

**GARDENS AND MEMORIES** 2:37
(John Starling) (1,2,4 — A,C,D,F,G)
(Zap Publishing Co. — BMI)

**PARADISE** 2:18 (1,2,4 — A,B,D,F,G)
(John Prine)
(Cotillion — BMI)

**SMALL EXCEPTION OF ME** 2:58 (1,2,5,6, — A,B,D,F,G)
(T. Hatch — J. Trent)

**TRAIN LEAVES HERE THIS MORNING** 2.59
(G. Clark — B. Leadon) (8,9,4 — A,B,E,F,G)
(Irving Music — BMI)

**KEEP ME FROM BLOWIN' AWAY** 2:40
(Paul Craft) (4 — A,B,C,D,F,G)
(Jack Music)

## SIDE TWO

**HELLO MARY LOU** 2.16 (2,3,4-A,B,D,F,G)
(G. Pitney — C. Mangiaracina)
(Champion Music — January Music — BMI)

**LARA'S THEME** 1.20 (B,D)
(Maurice Jarre)
(Robbins-Music)

**I'VE LOST YOU** 2:34 (1,2,5,4 — A,B,D,F,G)
(Earl Scruggs)
(Peer International — BMI)

**SWEETEST GIFT** 2 34 (2,7 — A,B,D,F,G)
(Cain & Bucke)
(Zap Publishing Co. — BMI)

**REASON FOR BEING** 3:15 (1,2,5,4 — A,B,D,F,G)
(John Duffey — Ann Hill)
(Zap Publishing Co. — BMI)

**SMOKIN' HICKORY** 2.17 (A,B,D,F,G)
(Ben Eldridge)
(Zap Publishing Co — BMI)

**HOUSE OF GOLD** 3:11 (1,2,4 — A,B,E,F,G)
(Hank Williams)
(Acuff-Rose — BMI)

recorded at BIAS, FALLS CHURCH, VA.
engineers: BILL McELROY & BOB DAWSON
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Tom Gray 3-Baritone, 7-Lead
John Starling 4-Lead, 6-Low Tenor

Mike Auldridge A-Dobro
John Duffey B-Mandolin, C-2nd Guitar
Ben Eldridge D-Banjo, E-2nd Guitar
Tom Gray F-Bass
John Starling G-Guitar

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Smithsonian Folkways FF 4003

# American Banjo
## Three-Finger and Scruggs Style

CONTAINS PREVIOUSLY UNRELEASED MATERIAL



Featuring: Snuffy Hobbs, J.C. Sutphin, Jimmy Tarlton, Tom Ashley, Clarence Ashley, Joe Sayers, Lucy Rutherford, Don Bryant, Pete Steadman, Fuzzy Cox, Kenneth "Kenny" Cox, Mike Seeger, Dick Rosmini, Kenny Miller, Eric Weissberg

SIDE A

**Smiley Hobbs**

1. **Shortening Bread** 0:44
2. **Pig in a Pen** 1:10
3. **Train 45** 2:18
4. **Rosewood Casket** 1:25
5. **Cotton Eye Joe** 1:39

**J.C. Sutphin**

5. **Don't Let Your Deal Go Down** 0:58
7. **Under the Double Eagle** 1:52
8. **I Don't Love Nobody** 1:30

**Junie Scruggs**

9. **Sally Goodin/Sally Ann** 1:40
10. **Cripple Creek** 1:46

**Snuffy Jenkins**

11. **Cumberland Gap** 1:30
12. **John Henry** 1:30
13. **Chicken Reel** 1:12
14. **Shortening Bread** 1:21
15. **John Henry** 1:06
16. **Lonesome Road Blues** 1:12
17. **Kansas City Kitty/Big Eared Mule** 0:56/1:07
18. **Twinkle,Twinkle Little Star** 1:20
19. **Careless Love** 1:16
20. **Sally Ann/Sally Goodin** 1:08/0:45

SIDE B

**Oren Jenkins**

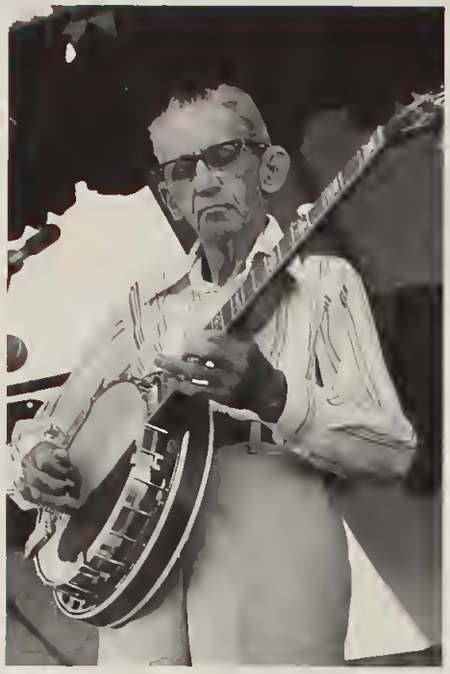
1. **Home, Sweet Home** 1:02
2. **Spanish Fandango** 1:22
3. **Cripple Creek** 1:15
4. **Down the Road** 1:04
5. **Liza Jane** 1:28
6. **Hey, Mr Banjo** 0:47
7. **Bugle Call Rag** 1:03

**Joe Stuart**

8. **Cackling Hen/Cumberland Gap** 1:02/1:00

**Larry Richardson**

9. **Dear Old Dixie** 1:15
10. **Little Maggie** 1:12
11. **Take Me Back to the Sweet Sunny South** 1:16
12. **Bucking Mule** 1:19
13. **Lonesome Road Blues** 1:57



**Don Bryant**

14. **Turkey in the Straw** 0:56
15. **Jenny Lynn** 0:45

**Pete Kuykendall**

16. **Irish Washerwoman** 0:58

**Eugene Cox**

17. **Wildwood Flower** 1:32

**Veronica Stoneman Cox**

18. **Lonesome Road Blues** 1:10

**Mike Seeger**

19. **Ground Hog** (Bob Baker, vocal) 1:33

**Dick Rittler**

20. **Cindy** 1:42

**Kenny Miller**

21. **Little Pal** 57
22. **Ruben's Train** 1:30

**Eric Weissberg**

23. **Jesse James/Hard Ain't it Hard** 2:29

*Parts of this album were originally issued in 1956 on Folkways 2314*
*© Smithsonian/Folkways 1990*

New selections, updated and revised notes by Mike Seeger and Ralph Rinzler.

Recorded on location in 1956 by Mike Seeger
Edited in 1990 by Mike Seeger
Mastered by Doug Sax, The Mastering Lab
Notes by Ralph Rinzler & Mike Seeger
Updated notes by Mike Seeger
Cover Design, Daphne Shuttleworth
Cover Photo, Carl Fleischhauer
Reissue production by Matt Walters.

# AMERICAN BANJO THREE FINGER AND SCRUGGS STYLE

43 tunes played by 15 five string banjo players. Recorded on location and edited in 1956 by Miko Seeger. This 1990 re-issue has been remastered from original tapes and includes 16 previously unissued tracks.

The stylistic element shared by the 15 banjo pickers on this recording is that they play an arpeggiated three finger style using their thumb, index and middle fingers. The second, third and fourth players on the album are from the old-time or pre-Scruggs era and are presented here in more or less a progression from older home-style to a more modern professional style. They represent a time before the advent of radio and recording when there was a much greater variety of styles, when people had onlythe music of nearby players to learn from and were more stylistically self sufficient. Before 1920 there was virtually no possibdity of professionalism with this kind of music.

Though there is are noticeable differences in their styles, Junie Scruggs (Earl's older brother), Snuffy Jenkins, and Earl Scruggs himself patterned much of their playing after that of Smith Hammett and Rex Brooks, two locally famous banjo pickers who played in music contests and other gatherings. In Junie Scruggs' style the melody and rhythm are unmistakable, sometimes at the expense of the smooth flow of notes. Part of the choppy feeling is no doubt due to his not having played for many years. As a contrast, Snuffy Jenkins' style is more flowing, less rhythmic and possesses great attention to melody. This is due to his personal sense of style, his development through being a professional musician for many years and also a certain amount to being able to depend on a band to provide rhythm.

Earl Scruggs (who is not on this recording, by the way) has in a sense combined the best elements of these two styles as he projects his melody clearly within a variety of rolls and fills over a rock-solid rhythmic foundation. And to those elements he has added flawless musicianship and certain melodicand phrase patterns which altogether form a cohesive style. He has created a style, an instantly identifiable language of banjo playing, characterized by certain right and left hand patterns, which have been the basis for the playing of thousands of banjo pickers around the world.

Tho remaining 12 banjo pickers on this recording play in a style based on the playing of Earl Scruggs. You will be able to hear his influence on these twelve players as well as the extent to which they evolve their own touch, rolls, melodic licks, choice of repertoire, etc., which give them their own musical identity.

The first half of the recording, after Smiley Hobbs' prologue, is programmed to show some of the three fluger style banjo picking that predated Earl Scruggs' life and a couple who probably influenced his early development. The second half of the recording consists entirely of playors who learned their three finger style from him and basically moves north from Rutherford County, North Carolina, to Now York City. Style and technical proficiency vary considerably. Some, like Hobbs and Stuart, are fleet and creative; somo, like Oron Jonkins and Don Bryant, lean more towards Scruggs' rock-solid sound; and others, like Cox, Stoneman Cox and Rittler, have their own individual interpretations of the style.

*Ralph Riazler, Mike Seeger*
(excerpt from enclosed notes)

Smithsonian Folkways Records

Folkways Records was one of the largest independent record companies of the mid-twentieth century. Founded by Moses Asch in 1947 and run as an independent company until its sale in 1987, Folkways was dedicated to making the world of sound available to the public. Nearly 2,200 titles were issued, including a great variety of American folk and traditional music, children's songs, world music, literature, poetry, stories, documentaries, language instruction and science and nature sounds.

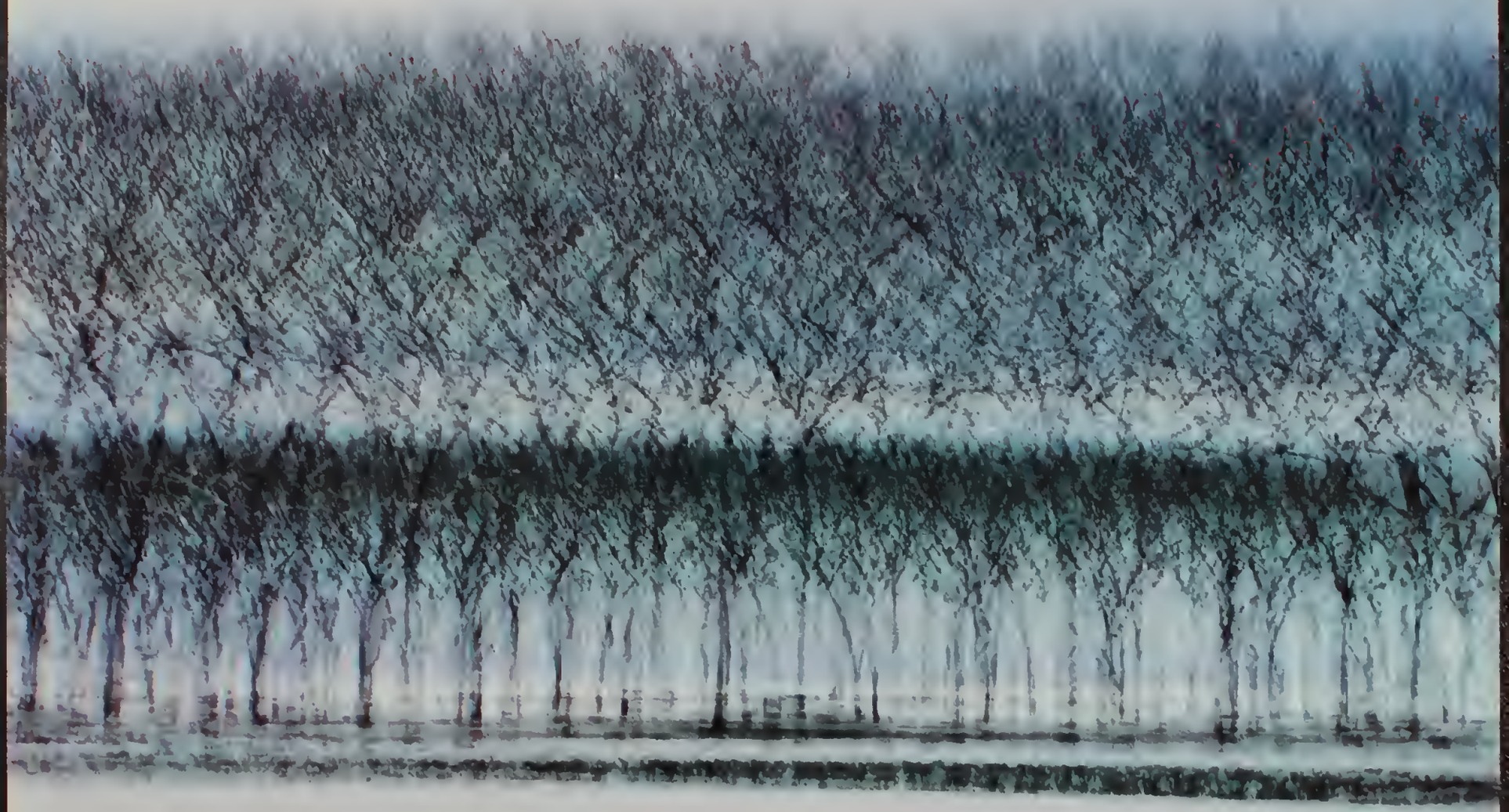
The Smithsonian acquired Folkways in order to ensure that the sounds and the genius of the artists would continue to be available to future generations. Every title is being kept in print and new recordings are being issued. Administered by the Smithsonian's Office of Folklife Programs, Folkways Records is one of the ways the Office supports cultural conservation and continuity, integrity, and equity for traditional artists and cultures.

Several hundred Folkways recordings are distributed by Rounder Records. Tho rest are available on cassette by mail order from the Smithsonian Institution. For information and catalogs telephone 202/287-3262 or write Folkways, Office of Folklife Programs, 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution, Washington, D.C. 20560, U.S.A.

Smithsonian Folkways

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# REJOICE!

## MUSIC FOR THE WORSHIP OF GOD IN THE TWENTIETH CENTURY

BY STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH

Directed by H. Bruce Lederhouse



M(S)10030

# REJOICE!

## MUSIC FOR THE WORSHIP OF GOD IN THE TWENTIETH CENTURY

BY STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY
OF THE PROTESTANT EPISCOPAL CHURCH

Directed By J. Bruce Lederhouse

Clap your hands, all peoples!
Shout to God with loud songs of joy

Singing draws people together. It gives them a chance to express in a common way their deepest feelings. Music which everyone can join in together gives an opportunity to sing about life as people feel it, and to yearn for life as they would like it to be. Perhaps it is for this reason that the hootenanny is so popular — people like to feel as one with each other. The music in this album was written for just this purpose. It is music for the liturgy of the Christian Church. It is music for the worship of God. But it is also music for a kind of Christian hootenanny. How can these two go together — the ancient and stately cadences of the Liturgy and the joyful togetherness of the hootenanny?

This music tries to offer an answer. It was written in the spring of 1965 for use at a Liturgical Conference sponsored by the Missionary Society of the General Theological Seminary of the Protestant Episcopal Church in the U.S.A. The driving force behind this conference was the conviction that Christian Liturgy, or worship, is not an activity separate and distinct from life in the world. The worship of God is not necessarily the time when a man has to leave his life of "worldly care" at the door of a Church and enter a wholly different atmosphere. It is rather an act in which he can recognize all his life — his work, his relations with others, his joys and sorrows — as a gift from God. It is an opportunity for him to *celebrate* the God-given quality of his total life, and to offer his life and that of the whole world to be ordered according to God's purposes. This music was written to help Christians in the twentieth century express their conviction that life in the NOW is a gift from God. It was written for a Christian hootenanny.

The music was written for a celebration of the Holy Eucharist, or Holy Communion. Why? Since the earliest days of the Church, this liturgy — the service of Thanksgiving — has been the chief means of uniting life and worship. When the people of God gather to express their Thanksgiving for life, and to yearn for the fulfilment of God's will on earth, the liturgy of the Eucharist has been the most appropriate vehicle. In the Eucharist, life *as it is lived* is offered up to God to be purified by him, and consecrated for his own purposes. Jesus took bread, gave thanks over it, broke it, and shared it with his disciples, telling them that this bread was their means of sharing in his own perfect life. Now Christians offer the totality of their lives under the signs of bread and wine, to be *taken* by God for his own purposes; Over these gifts, over their lives, *thanks* is given; the gifts are *broken and shared*, uniting Christians with Christ's life, and enabling them to let their lives be broken of self-will and re-directed toward the reconciliation of all men with one another. Having given thanks for the deep meaning and purpose of all life, and having been united with the love of the Lord of all life, Christians go forth into the world to build it up and enrich it.

The Liturgical conference saw life as an offering to God. This music was written to aid that offering. The composers, all students at the Seminary sought to give the ancient liturgical words all their power and meaning by setting them in contemporary musical styles. In so doing, they were simply following the age-old traditions of Church music. In each era, men have used the musical forms familiar to them to praise God. Thus Plainsong, Chorale, and Madrigal were originally "contemporary music" a kind of folk music in their time. These students at General were thus not seeking novelty. Their music is rather an indication of an attempt to offer this life in the NOW to the Lord of all life. They wrote primarily in the style of modern, popular folk music. The idiom is very much in the flavor of the hootenanny. Contrary to the usual practice of present Church music, there is a great deal of syncopated rhythm, sudden changes in dynamics, all with the steady background of the "beat." For example, the rhythmic drive of the *Kyrie*, which begins the Mass, carries the singers along in a soaring cry of finite man to the infinite God. The *Our Father* reflects a quiet and peaceful dependence on God, culminating in a shout of praise: 'Thine is the glory!" The inspiration for the Easter hymn, 'O Sons and Daughters' came from the popular style of the Beatles. Its unusual melody attempts to convey the startling newness of the resurrection-life by its alarming syncopations, and the unexpected rise and fall of the musical line. In these ways, while seeking to be reverent, the composers also sought to be relevant to the way in which the minds of many modern people think.

The music is designed to be *congregational*. It was never intended for a choir. While these arrangements are designed for a particular combo, the music can be easily adapted to any kind of accompaniment. This is easy music: music for sharing a common purpose and conviction together. Congregations have learned it without difficulty. Its zest and joyfulness are meant to bind the worshipping Church together in 'shouting to God with loud songs of joy." If it causes the listener to sing or hum along, it will have fulfilled part of its purpose. Rejoice!

Notes by ROBERT V. MORRIS

Side A:

KYRIE ELEISON
NICENE CREED
SANCTUS
THE LORD'S PRAYER
AGNUS DEI
GLORIA IN EXCELSIS
COME HOLY GHOST

Side B:

A GREAT & MIGHTY WONDER
THEY CAST THEIR NETS
O SONS & DAUGHTERS
IN CHRIST THERE IS NO EAST OR WEST
I WALK THE KING'S HIGHWAY

Credits:
Advisor: The Rev. H. Boone Porter, Jr.
COVER DESIGN: BURT GOLDBLATT

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CHUCK JACKSON

& HIS BAND

THE KINGSMEN

TOMMY HUNT · MAXINE BROWN



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# LIVE * LIVE * LIVE

# THE GREATEST ON STAGE

## Introduced by JIMMY BISHOP



THE KINGSMEN

CHUCK JACKSON
& HIS BAND



DIONNE WARWICK



THE SHIRELLES



Side A:

| | |
|---|---|
| SINCE I FDUND YOU (Maxine Brown) | 2:48 |
| ALL IN MY MIND (Maxine Brown) | 3:51 |
| BOYS (The Shirelles) | 2:08 |
| DEDICATED TO THE ONE I LOVE (The Shirelles) | 2:03 |
| EVERYBODY LOVES A LOVER (Tommy Hunt) | 2:38 |
| HUMAN (Tommy Hunt) | 2:32 |
| I AM A WITNESS (Tommy Hunt) | 2:52 |

Side B:

| | |
|---|---|
| DAVID'S MOOD (The Kingsmen) | 2:06 |
| MONEY (The Kingsmen) | 2:26 |
| LOUIE LOUIE (The Kingsmen) | 3:00 |
| WHAT I SAY (Dionne Warwick) | 2:23 |
| ANYONE WHO HAD A HEART (Dionne Warwick) | 2:58 |
| HAND IT OVER (Chuck Jackson) | 2:20 |
| I DON'T WANT TO CRY (Chuck Jackson) | 2:17 |



TOMMY HUNT

MAXINE BROWN



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# STOP THE CRACK

# STOP THE CRACK

# O N E

Yeh mon this reggae music mek you feel irie you no, yes dread.
A walk inna Brooklyn on the Eastern parkway lawd - - - - I
went to a reggae show up the street every ting Jah Jah
know it was neat.
Went to a reggae show in Brooklyn, all I see is just natti
dread you see lawd - it nice you know. Reggae music mek you
feel nice all over - you know - Iya yes - - - - now here this . . . .
Youths on the corners are selling weed Jah Jah know they
better take heed - youth on the corners are selling crack
Jah, Jah know it gonna hold them back.
Stop the violence - Yes
Stop the violence
Stop the violence - Yes
Stop the violence
I went to a reggae show last week all I see is just pure irie,
the sister just a shake up dem hip - you see, the dread just
a shake up him natti - you see . . . . . .
Stop the nonsense
Stop the nonsense
Stop the nonsense
Stop the nonsense
Lawd, reggae music mek you feel irie - you know - yes Iya you no
see it - Rasta know yes lawd.
Dedicate this one to man like Scott LaRock, wey gone, man like
Christian Palmer, wey gone, you no see it - yes I - now here this
Special request to KRS One
Special request to BDP
Special request to Scott LaRock
Special request to Boogie DP
Special request to the Fat Boy Posse
Special request to Everybody
Special request to to the whole posse

Stop the nonsense
Stop the nonsense
Stop the nonsense
Stop the nonsense
Lawd, yes - Iya got to stop the crack and thats and thats a fact
Oh - yeah - - - - - - -
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact

This ridim mek you feel irie - you know - A walk inna Brooklyn
inna the Eastern parkway. Nuff people a have fun out deh
you know see it a when me look round who - - - a just whole
posse me see and thats why me say - This now -
Special request to the Brooklyn posse
Special request to the Jamaican posse
Special request to the Mobay posse
Special request to the Philly posse
Special request to the Delaware posse
Special request to the Miami posse
Special request to the everybody . . . . . .
Stop the violence
Stop the violence
Stop the violence
Stop the violence

side a

"STOP THE CRACK"
vocal

side b

"STOP THE CRACK"
instrumental

| | |
|---|---|
| LEAD VOCALS | EVON POLLACK (BIRD) |
| DRUMS | RICHARD MAYNARD |
| BASS | JOHN TAIT (FENDER BASS) (WILY COYOTE) |
| KEYBOARDS | LEO LYNCH |
| RHYTHM GUITAR | WILY COYOTE |
| LEAD GUITAR | RON |
| PRODUCED BY | ONE POSSE |
| RECORDED AT | PREVERB STUDIOS PHILA., PA |
| ENGINEER | ROBERT WALTON |
| ALBUM DESIGN | DISC MAKERS |
| PHOTO BY | SUZY MANUEL |

GIVE THANKS AND PRAISE TO THE FATHER - ONE LOVE, JAH

SPECIAL THANKS
JOHN DREAD, JAMIE FROM XDR, OYAH, SISTER BONNIE AND ALL OUR FRIENDS THAT MADE THIS POSSIBLE.

O N E
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JACKET MADE IN CANADA

# Rev. PAUL MORTON



JESUS, WHEN TROUBLES BURDEN ME DOWN

# SIDE ONE

I'M SO GLAD JESUS LIFTED ME
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI 2 49

NOTHING BUT THE BLOOD
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/5 50

THE STORY OF CALVARY
Thomas Whitfield/More Of The Same Music/BMI/5 14

TAKE ME THROUGH
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/2 44



# SIDE TWO

JESUS, WHEN TROUBLES BURDEN ME DOWN
Traditional arr Thomas Whitfield/More Of The Same Music/BMI/4 53

TIME TO COME BACK HOME
Thomas Whitfield/Sure Been Good Music/BMI/4 10

WE NEED THE LORD
Thomas Whitfield/More Of The Same Music/BMI/4 25

YOU FORGAVE ME
Thomas Whitfield/More Of The Same Music/BMI/3 20

Executive Producer: BUTCH McGHEE
Producer: THOMAS WHITFIELD
Production Manager: DEBRA MORTON

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R03820

| | |
|---|---|
| Executive Producer: | Butch McGhee |
| Producer: | Thomas Whitfield |
| Production Manager: | Debra Morton |
| Recorded at: | RMJ Studios, Detroit, MI & Fireside Studios, Nashville, TN |
| Engineered by: | Brother John, Richard Keer, Warren Woods and Roger Holmes |
| Mixed and Textured by: | Thomas Whitfield & Roger Holmes |
| Mastering: | NRP (Nashville Record Productions, Nashville, TN |
| Arrangements: | Musical & Vocals; Thomas Whitfield |
| Additional Arrangements: | (YOU FORGAVE ME) Earl J. Wright, Jr. |
| Art Director: | Paul Proctor |
| Album Design & Layout: | Buddy Jackson & R. J. Lyons, JACKSON DESIGN, Nashville, TN |
| Cover Concept: | Butch McGhee |

**MUSICIANS**

| | |
|---|---|
| Keyboards: (Acoustic & Fender Rhodes, Emulator Poly Six and Hammond B-3) | Thomas Whitfield |
| Keyboards: (Poly Six and Emulator) | Earl J. Wright, Jr. |
| Bass Guitar: | Lanar "KERN" Brantley |
| Lead Guitar: | Eric Brice |
| Drums & Percussion: | Geno Parker |
| Lead Percussionist: | Sir Scotty Jones |
| Percussion: | Phillip Brooks, Jr. |

**Classy Vocals**

Faithe Brooks, Denise Morton, Gwen Morton, Lydia Wright, Larry McMurtry, Ron Kelly and Michael E. Fletcher

Vocal Improvisations on: "WE NEED THE LORD" ...COMMISSIONED Fred Hammon, Keith Staten, Mitchell Jones and Carl Reed

**SPECIAL ARTIST NOTES**

For years gospel music has helped to smooth the discomfort of the many cares of his life. Keep in mind that MUSIC is a fair and glorious gift of GOD—music has enhanced the spoken word to assist in painting the picture and telling the story of the love of Christ. Rev. Paul Morton, a chosen vessel for the Lord, has combined the talents given him by the master to touch the souls of many, causing and drawing them to salvation. This album is sure to bring tears to the eyes of those who've already had an experience with the maker of all things—lift the heads of the down-trodden—ease the pain of a broken heart—give direction to the lost and hope to the despairing. Listen to this album prayerfully and you will find all the strength and guidance that you need. Understand that above all else...JESUS is the name to call...WHEN TROUBLES BURDEN ME DOWN.

BUTCH McGHEE

**DEDICATION**

This album is dedicated to the church family of the Greater St. Stephens Baptist Church of New Orleans, LA and its' first lady Sis. Debra Morton, to Almighty God for the gifts of his love and the melody of song and to all Religious Announcers around the world that give so much of themselves to inspire others.

**FROM THE PEN OF THE ARTIST**

In this album, Rev. Paul Morton, Sr. intertwines all elements he is incomperable at; performing-praising, praying and singing. It is demonstrated throughout this composition that Rev. Morton is actually praying his praises through song. With the voice of the winds, the chimes of the waves, the chant of the nightingale, the chatter of the swallow and chirp of the birds, Rev. Morton sings praises that are pleasing both to the ear and sight of God. Pouring out his heart in prayer, the image of Christ is formed in his soul, and he expresses himself in gratitude to him who loved and died for us all.

(G. Patricia Watts)

The creative and unsurpassed talents of the producer of this album, Mr. Thomas Whitfield, whose ability to make the ordinary into the extraordinary and the common into the uncommon. Butch McGhee, whose vision is to enhance the ministry of others in such a manner that is always at its' best and pleasing in the sight of God. Rev. James Morton, the brother of Rev. Paul Morton, a true talent in his own right—together they have rendered a joyous delight. The effect music has on us—a kind of articulate, unfathomable speech which leads us to the brink of infinity and lets us, for a while, linger there.

**PRODUCER NOTE**

Thanks everybody for the great time we had with this project. To the superlative artist...Rev. Morton...FANTASTIC.
"Butch" I think we did it! LOVE & MUSIC

THOMAS WHITFIELD

**NOTE '85**

"Quietly trust yourself to Christ your Lord, and if anybody asks why you believe as you do, be ready to tell them, and do it in a gentle and respectful way."

1 Peter 3:15

# FELICIDADE

## A VOZ DO BRASIL

ALONZANFAN DE LA PATRI
GENTE DO GENERAL ZUMBI
DE AIMBERÉ DE QUILOMBO
E CANUDOS DEBAIXO DE PAU
JURUNA DEPOIS RAONI
ZUZU MANUEL WLADIMIR
CAPITÃO CORISCO
ANTONIO CONSELHEIRO
FULANOS DE TAL
FOLIA DE REIS, CURURU
BUMBA MEU BOI MARACATU
MACULELÊ TONTA, LUNOU
SAMBA CATERETÊ, CARIMBO
CATOPÊ JONGO CAIAPÓ
O GALOPE À BEIRA DO MAR
CIRANDA CONGADA, MODA DE VIOLA
DE PAPO PRO AR
CANTA MEU BRASIL
NA VOZ DA RAIZ
PORTUGUÊS TUPI GUARANI
CARAJÁ, IORUBÁ, CAETÉ
MOÇAMBIQUE, ANGOLA, GUINÉ
MULATA DA COR DE CAFÉ
QUEBRA O COCO NO CANDOMBLÉ
BATE DE MÃO
BATE COM PÉ

## A VOZ DO BRASIL
(CARLINHOS VERGUEIRO/J. PETROLINO)

ARRANJO: GUILHERME VERGUEIRO
TECLADOS: GUILHERME VERGUEIRO
GUITARRA: CLAUDIO STEVENSON
BAIXO: GISÃO
BATERIA: TEO
TIMBALES e PERCUSSÃO: CHICO BATERA
TUMBADORA: CAFÉ
SOLO SAX TENOR: ION
TROMPETES: MARCIO MONTARROYOS/BIDINHO/PAULINHO
SAX E FLAUTAS: OBEROAN ZÉ CARLOS/LEO GANDELMAN
TROMBONE: SERGINHO TROMBONE

## CIÚME

QUANDO O CIUME PASSA
TEMPESTADE JÁ LEVOU TUDO
O AMOR JÁ VIROU UMA CAÇA
QUE SE ESCONDE PRA NÃO MORRER
QUANDO O REMORSO ATACA
É UMA FACA VARANDO A ALMA
E O MEDO RONDANDO PERTO
O CORPO PEGANDO FOGO
FEBRE DE ENLOUQUECER
A DOR DESCONHECIDA
NUVEM DE CHUMBO NO CÉU
VAI CHOVER
PRANTO DE ENVAIDECER
A FLOR TÃO CONHECIDA
UMA CANÇÃO PELO AR
VENTO VAI LEVAR

## CIÚME
(NOVELLI/C. VERGUEIRO)
ARRANJO: GUILHERME VERGUEIRO
SOLO SAX TENOR: ION
PIANO: GUILHERME VERGUEIRO

## SONHO DE SALSA

SE QUERES UNA COCADA MUCHACHA
TIENES QUE RALAR EL COCO
TIENES QUE RALAR EL COCO MUCHACHA
TIENES QUE COCO RALAR
VAMOS TE LEVO PRA CASA
TE ENSINO A BAILAR A SALSASA
DEIXA ESSE CORPO CALIENTE
A CABEÇA DA GENTE BALANÇAÇA
MAS SE TIVERES PENSANDO
QUE UM SONHO DE SALSA VAI ME GANHAR
VAI TER QUE RALAR EL COCO MUCHACHA
TIENES QUE COCO RALAR
ELA AGORA PARECE CRIANÇA
SÓ PENSA NA DANÇA
AMOR NEM PENSAR
TODO MUNDO PARADO NA DELA
PARECE QUE ELA NUNCA VAI PARAR
MAS UM DIA ELA CANSA DA DANÇA
CHEGA PRO MEU LADO
EU NÃO VOU CANSAR
VAI TER QUE RALAR EL COCO MUCHACHA
TIENES QUE COÇO RALAR

## SONHO DE SALSA
(CARLINHOS VERGUEIRO/
PAULINHO BOCA DE CANTOR/CHARLES NEGRITA)

ARRANJO: GUILHERME VERGUEIRO
TECLADOS: GUILHERME VERGUEIRO
BAIXO: JAMIL JOANES
BATERIA: PAULO BRAGA
TIMBALES e PERCUSSÃO: CHICO BATERA
TUMBA: CHACAL
TROMPETES: MARCIO MONTARROYOS/BIDINHO/PAULINHO
SAX: RAUL MASCARENHAS/OBEROAN
ZÉ CARLOS/LEO GANDELMAN
TROMBONE: SERGINHO TROMBONE
CORO: SABA/JUREMA/ROSANA

## FELICIDADE

FELICIDADE É PODER SONHAR
É NÃO MATAR UMA ILUSÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO É CEDO AMOR
É TARDE AMOR
A DOR NÃO MERECE VIVER
SOFRER É PRA QUEM NÃO TEM FÉ
NADAR SEMPRE CONTRA A MARÉ
DEIXAR A PAIXÃO SE PERDER
ENLOUQUECER PAGAR PRA VER
FELICIDADE SOBREVIVER
AMANHECER SEM PEDIR PERDÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO É CEDO AMOR
É TARDE AMOR
A DOR NÃO MERECE VIVER
SOFRER É PRA QUEM NÃO TEM FÉ
NADAR SEMPRE CONTRA A MARÉ
DEIXAR A PAIXÃO SE PERDER
ENLOUQUECER, PAGAR PRA VER
FELICIDADE PODER SONHAR
É NÃO MATAR UMA ILUSÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO É CEDO AMOR
É TARDE AMOR

## FELICIDADE
(DANILO CAYMMI/C. VERGUEIRO)
ARRANJO: CRISTOVÃO

## TEMPO NA MÃO

O PESADELO FAZ PARTE DO AMOR
E EU NÃO SABIA
O COTIDIANO FAZ PARTE DA VIDA
E EU NÃO QUERIA
QUE UM SONHADOR
COM PAVOR DE SOFRER
TIVESSE QUE RECONHECER
QUE NÃO SE PODE BRINCAR
E ESQUECER QUE O AMOR
É UMA ARMADILHA
É UMA FACA, É UM PERIGO
É UM GRANDE INIMIGO DA DOR
CORAÇÃO, NOITE, DIA E PAIXÃO
SENSAÇÃO DE PODER SER FELIZ
É UM MISTÉRIO PROFUNDO
É UMA DOCE ILUSÃO
É QUERER TER O TEMPO NA MÃO

## TEMPO NA MÃO
(CARLINHOS VERGUEIRO)

ARRANJO: CRISTOVÃO
PIANO: CRISTOVÃO
VIOLÃO: NECO
VIOLÃO 7: RAFAEL
CAVAQUINHO: LUCIANA
BAIXO: LUIZÃO
BATERIA: ROBERTINHO SILVA
PERCUSSÃO: CHICO BATERA
PERCUSSÃO: CAFÉ/MARÇALZINHO
CORO: BEBEL/MIÚCHA/DORINHA TAPAJÓS
CRISTINA/BEE/RONALDO/FLAVINHO
MARCIO LOTT BRANCA, PERDIÇÃO

## NINFETA

TU DE MEIA SOQUETE E DE CHICLETE
EU DE TOPETE E PALETÓ MENINA
NA TELA ELVIS CANTANDO FEROZ
QUE LINDA VOZ, QUE OLHO AZUL PISCINA
MAIS TAROE EU VOU NO BAR PEDIR HI FI
VOCÊ NÃO VAI EU VOLTO JÁ
TE FAÇO ROQAR NO MEU ROCK AND ROLL
UM, DOIS, TRÊS, QUATRO, CINCO, SEIS, SETE
OITO, NOVE, DEZ E ONZE, CABÔ
HOJE NO DIAGONAL, NINFETA
ME ENSINA A GENIAL DIETA
DE COMIDA NATURAL
SALADA, CHÁ, PÃO INTEGRAL
MEDITAÇÃO TRANSCENDENTAL ETECETERA
FAZ NEW WAVE DANÇA PREDILETA
DEIXA AÍ O TEU GATINHO ATLETA
QUE ESSE ROCK AINDA É BOM DE DANÇAR
E NÃO VAI TE DESNINFETAR

## NINFETA
(C. VERGUEIRO/J. PETROLINO)

ARRANJO: REYNALDO ARIAS
PIANO: REYNALDO ARIAS
RHODES: PI
BAIXO: DECIO
GUITARRA: VITINHO BIGLIONE
GUITARRA: KICO
BATERIA: TEO
SOLO DE SAX TENOR: ION
CORO: RONALDO MARCIO LOTT/FLAVINHO
DORINHA TAPAJÓS/LUNA BEBEL

## SOBE-E-DESCE

NESTE SOBE-E-DESCE
NESSE VAI-E-VEM
NESSE EMPURRA-EMPURRA
ONDE ESTA MEU BEM, MEU BEM
TA AQUI COMIGO
NO FREVO E NO PASSO
OE CABEÇA FEITA
NO PASSO E NO FREVO
TA NA SE NO AMPARO
PULANDO COM A MASSA
CARNAVAL DE OLINOA
E CHEIRO CALOR E CACHAÇA
NESTE SOBE E DESCE
NESSE VAI E VEM
NESSE EMPURRA-EMPURRA
ONOE ESTA MEU BEM

**SOBE-E-DESCE**
**(HINO DA TROÇA SOBE-E DESCE, OLINDA)**
**(C VERGUEIRO/FERNANOD GONDIM)**

ARRANJO **REYNALDO ARIAS**
PIANO **REYNALDD ARIAS**
RHODES **PI**
BAIXO **DECIO**
GUITARRA **VITINHO BIGLIONE**
GUITARRA **MANASSES**
BATERIA **TEO**
PERCUSSÃO **CHICO BATERA**
PERCUSSÃO **CAFÉ · MARÇALZINHO**
TROMPETES **MARCIO MONTARROYOS /BIDINHO/PAULINHO**
SAX **OBERDAN/ZÉ CARLOS/LEO GANDELMAN**
TROMBONE **SERGINHO TROMBONE**
CORO **RONALDO/MARCIO LOTT/PEROIÇÃO/ FLAVINHO/BRANCA/MIUCHA/BEBEL/ CRISTINA/DORINHA TAPAJÓS/BEE/LUNA**

## O ILUSIONISTA

REALEJOS VÃO TOCANDO
NO MEU CORAÇÃO
UMA CIGANA DANÇA NO MEU PENSAMENTO
DE SAIA RODADA PELO CATA-VENTO DA IMAGINAÇÃO
TRAZ NOS OLHOS A RESSACA DOS GRANDES AMORES
CANTA AQUELA VALSA DOS PATINADORES
COMO SE CANTAVA NA OUTRA CANÇÃO
QUEM SERÁ MISTERIOSO BAILARINO
A GIRAR O LEME DO NOSSO DESTINO
A JOGAR PALAVRAS LOUCAS PELO AR
E TODOS PARAM SEM SABER
A SAUDAÇÃO QUE VEM DIZER ESTE ILUSIONISTA
AGORA QUE TODOS VALSAM
UNTOS NESTA PISTA, CAVALHEIROS, DAMAS
E GENTIS CORISTAS
MOÇAS LIBERADAS E VIRIS MACHISTAS
LOUCOS DE PAIXÃO
TRAGAM BANDAS E RETRETAS E FOGOS DE VISTA
PASTORES, CIRANDAS, MENINAS BONITAS
PRA ESSE GRANDE ARTISTA, QUE É MEU CORAÇAO

**O ILUSIONISTA**
**(C. VERGUEIRO/J PETROLINO)**

ARRANJO. **OSCAR CASTRO NEVES**
VIOLAO **OSCAR CASTRO NEVES**
VIOLINOS **PARESCHI/PASCHOAL PERROTTA/JOSÉ ALVES/WALTER HACK/CARLOS EDUARDO HACK/AIZIK/MICHEL BESSLER/JOÃO DALTRO/ARLINDO PENTEADO**
CELLOS **ALCEU DE ALMEIDA/JORGE RANEWSKY/MARCIO MALLARD/JAQUINHO MORELENBAUM**
FLAUTAS **CELSO/PAULO GUIMARÃES**
OBOE **BRAZ**
HARPA **SILVIA PASSAROTO**
CONTRABAIXO **LUIZ ALVES**
VIOLAO 7: **RAFAEL**
BAIXO. **LUIZÃO**
BATERIA. **ROBERTINHO SILVA**
TAMBORIM **CHICO BATERA**
TAMBORIM **MARÇALZINHO/CAFE**
SOLO DE TROMBONE. **SERGINHO TROMBONE**

## PRETINHA

JABOTICABA MADURA MEL DE RAPADURA
LOUCURA, TIÇÃO
JÁ DISSE LÁ EM MANGUEIRA
GERALDO PEREIRA COM TODA RAZÃO
TENS QUE SER MINHA ESCURINHA
DE JEITO E MANEIRA TE DEIXO MAIS NAO
SE FOR PRECISO TE JURO
QUERO O MEU FUTURO DA COR DE CARVÃO
EU TAMBEM SOU FILHO DE ZAMBI
SÓ QUERO UM FAVOR DOS ORIXAS
PROVAR DO SABOR DESSE JAMBO
E NUNCA ME CANSAR DE PEDIR MAIS
NÃO LARGA DE MIM
NO TEU PIXAIM
ME LAÇA E ME DEIXA FICAR
NESSE TRANCELIM
COM FITAS E CONCHAS DO MAR

**PRETINHA**
**(C VERGUEIRO/J PETROLINO)**

ARRANJO· **GUILHERME VERGUEIRO**
PIANO **GUILHERME VERGUEIRO**
BAIXO· **CISÃO**
VIOLAO **NECO**
BATERIA **TEO**·
FLUGEL· **MARCIO MONTARROYOS**
SAX **LEO DANDELMAN/ZÉ CARLOS**
TROMBONE· **SERGINHO TROMBONE**

## UMA ESTÓRIA DE AMOR

VIVER DE AMOR
MORRER DE AMOR
QUERER
QUE O AMOR NÃO SE ACABE
QUE NÃO SAIA DE MIM
SEJA SEMPRE SUAVE
E NÃO GUARDE RANCOR
PRINCESA
QUEM ROUBOU NOSSO AMOR
CORAÇÃO E QUEM SABE
EU NÃO SEI MAIS CHORAR
OLHA NOS MEUS OLHOS A LUZ
QUE OS SEUS OLHOS SEM MEDO
REVELARAM PRA MIM
OESVENDANOO SEGREDOS
DA PAIXÃO E DA DOR
PRINCESA
É TÃO DOCE LEMBRAR
QUE VOCÊ MINHA VIDA
FEZ O TEMPO VOAR
VOA, NA BELEZA INFINITA
SE PASSARAM DEZ ANOS
E ESTÁ ESCRITA
UMA HISTORIA DE AMOR

**UMA ESTÓRIA DE AMOR**
**(C VERGUEIRO/NELSON ANGELO)**

ARRANJO: **GUILHERME VERGUEIRD**
TECLADOS· **OUILHERME VERGUEIRO**
BAIXO: **CISÃO**
BATERIA· **TEO**
FLAUTAS **LÉA**
TROMBONE **SERGINHO TROMBONE**

## FELICIDADE · CARLINHOS VERGUEIRO

**LADO A**
1 · **A VOZ DO BRASIL**
(CARLINHOS VERGUEIRO/J PETROLINO)
2 · **SONHO DE SALSA**
(CARLINHOS VERGUEIRO
PAULINHO BOCA DE CANTOR/CHARLES NEGRITA)
3 · **TEMPO NA MÃO**
(CARLINHOS VERGUEIRO)
4 · **CIÚME**
(NOVELLI/CARLINHOS VERGUEIRO)
5 · **FELICIDADE**
(DANILO CAYMMI/CARLINHOS VERGUEIRO)

**LADO B**
1 · **NINFETA**
(CARLINHOS VERGUEIRO/J PETROLINO)
2 · **SOBE-E-DESCE**
**HINO DA TROÇA SOBE-E-DESCE, OLINDA**
(CARLINHOS VERGUEIRO/FERNANDO GONDIM
3 · **PRETINHA**
(CARLINHOS VERGUEIRO/J PETROLINO)
4 · **UMA ESTÓRIA DE AMOR**
(NELSON ANGELO/CARLINHOS VERGUEIRO)
5 · **O ILUSIONISTA**
(CARLINHOS VERGUEIRO/J PETROLINO)

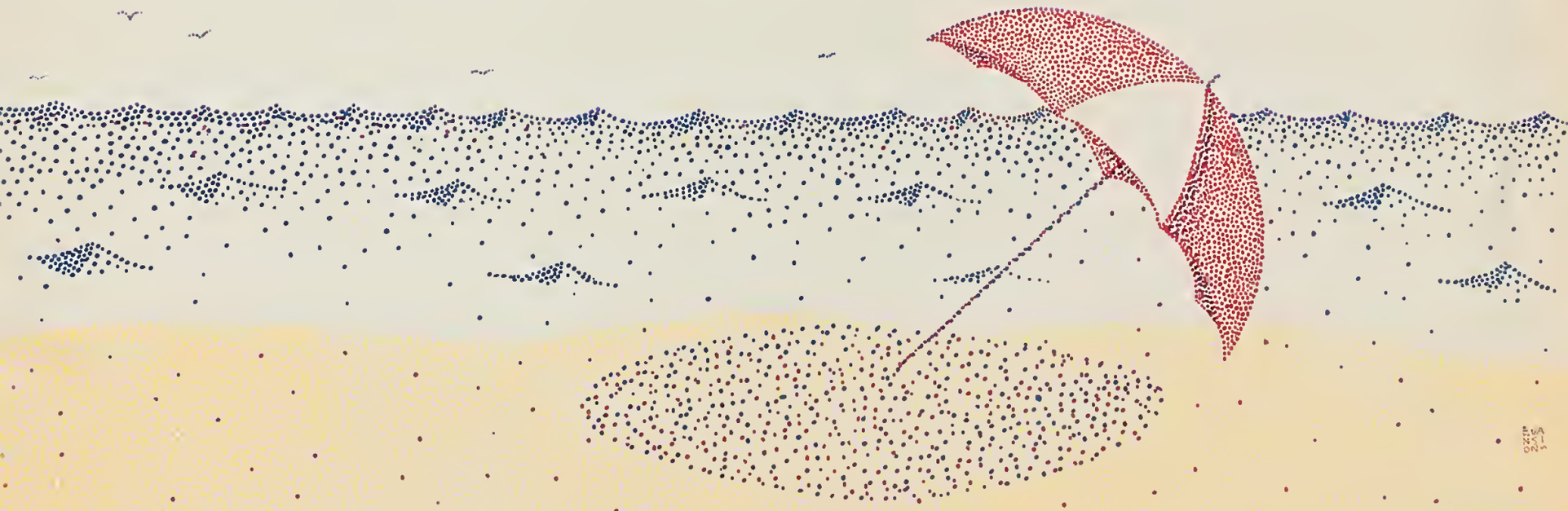


PRODUZIDO POR **CHICO BATERA**
DIREÇÃO DE PRODUÇÃO **MAX PIERRE**
ARRANJOS E REGÊNCIAS: **GUILHERME VERGUEIRO/CRISTOVÃO/ OSCAR CASTRO NEVES/NELSON ANGELO/REYNALDO ARIAS**
ENGENHEIRO DE GRAVAÇÃO **EDU/FELIPE**
ASSISTENTES DE ESTUDIO **LECO/JACKSON**
ENGENHEIRO DE MIXAGEM **CELIO MARTINS**
ASSISTENTES DE MIXAGEM **NESTOR/CARLOS/DOREI**
GRAVADO E MIXADO NOS ESTUDIOS SIGLA (RIO)
CAPA **COSME DE OLIVEIRA**
CORTE **ANTONIO "MUG" CANAZIO**
ARTE-FINAL **MARC ISO**

# CARLINHOS VERGUEIRO

# HOLIDAY

# RAP



## M.C. MIKER "G" & DEEJAY SVEN

Holiday Rap
mc miker G
Deejay Sven
120

120 BPM

# A

## HOLIDAY RAP (6:30)

### HOLIDAY RAP
(ACCAPELLA- 6:30)

# B

## WHIMSICAL TOUCH (5:00)

### HOLIDAY HIP HOP
(INSTRUMENTAL- 6:30)



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FOR HIGH FASHION MUSIC
CONCEPT BY M.C. MIKER "G" AND DEEJAY SVEN
ART DIRECTION MICHAEL EVANSTON
GRAPHIC ASSISTANCE: JOHN HALE, 4 STAR GRAPHICS
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# SCRUNTER 93'



*... CALL ME*

# SCRUNTER 93' ... *CALL ME*



**SIDE A**

**Call Me**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Irwen Johnson, Peter Augustine)*

**SIDE B**

**Mash Down Town**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Instrumental)*

**Musicians:**

*Loughton 'Sarge' Sargeant*: All Keyboards, Bass, Drum Programming
*Joe Louis*: Guitar
*Dr. Claire Nelson*: Rap
*Deborah Tilkens:* Telephone Lady

**Background Vocals:**

*Marge Lawrence, C. Allake Phillips, Sarge*

© ℗ 1992 Irwen Johnson

Produced & Arranged by *Loughton 'Sarge' Sargeant*

Assisted by *Mike Houghton*

Recorded & Mixed at Ambient Recordings, Beltsville, MD

Sequenced at Sarge Studio (301) 779-1884

Mixed by *Sarge & Ray Tilkens*

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COUNTY 513





# GRAYSON & WHITTER

COUNTY 513

THE RECORDINGS OF

# GRAYSON & WHITTER

G.B. GRAYSON — *VOCALS and FIDDLE* / HENRY WHITTER — *GUITAR*

*Recorded 1928 - 1930*

SIDE 1

HANDSOME MOLLY
HE IS COMING TO US DEAD
OMMIE WISE
SHORT LIFE OF TROUBLE
WHERE ARE YOU GOING ALICE
I'VE ALWAYS BEEN A RAMBLER

SIDE 2

I SAW A MAN AT THE CLOSE OF THE DAY
JOKING HENRY
NINE POUND HAMMER
WHAT YOU GONNA DO WITH THE BABY
DON'T GO OUT TONIGHT MY DARLING
DARK ROAD IS A HARD ROAD TO TRAVEL

Our thanks to Mr. Loy Beaver for the use of the rare original 78 rpm records necessary for the preparation of this album.

COUNTY RECORDS
Post Office Box 191 / Floyd, Virginia 24091

G. B. Grayson and Henry Whitter met at a fiddlers' convention in Mountain City, Tennessee in 1927. During the next two years they recorded some fifty songs and tunes, an amazing number of which became standards of country music. These include *Banks of the Ohio*, *Tom Dooley*, *Lee Highway Blues*, *Little Maggie*, *Rose Connally*, *Nine Pound Hammer*, *Train 45*, *Ommie Wise*, *Cluck Old Hen*, *Jimmie Sutton*, *Handsome Molly* and *Shout Little Lulu*. The material they chose to record was clearly excellent, as was the quality of their performances. Indeed, the Grayson and Whitter discs are frequently more sought after than later recorded versions of many of the songs listed above.

Both men were avid song collectors, traders and writers. G. B. Grayson wrote *Train 45* and *Lee Highway Blues*, and *Tom Dooley* was a Grayson family ballad. One of his songs, *Joke and Henry* (mislabeled on the original disc as *Joking Henry*) was a humorous composition about his neighbors. Grayson learned *Nine Pound Hammer* from Charlie Bowman, a fiddler from an adjoining Tennessee county, who is said to have "wrote it off" a Negro work song. Henry Whitter also wrote numerous songs and his claim to authorship of *The Wreck Of Old Ninety-Seven* led to numerous lawsuits.

Grayson left the inimitable mark of his style on all that he recorded, whatever the source of the material — from British stall ballads such as *Rose Connally*, to the 1820's ballad of *Ommie Wise*, to his own compositions. Grayson was the more talented of the two, playing the fiddle and singing on all their recordings. Whitter provided guitar backup, some of the spoken comments, and a few vocal refrains such as those offered here on *Nine Pound Hammer*.

Whitter was from Fries, in Grayson County, Virginia. That county and neighboring Carroll County are often considered to be the nation's richest breeding ground for traditional musicians and Whitter was the first from that area to record. In 1923, well before he met Grayson, Whitter took his guitar and harmonica to New York and persuaded Okeh to record, most notably, *The Wreck Of The Old Southern 97*. In 1924, he also recorded with fiddler Jim Sutphin and banjoist John Rector as Henry Whitter's Virginia Breakdowners. Whitter's talents were mainly promotional and he spent much of his time publicizing the groups he organized. He died in Morganton, N.C. in 1940.

Gilliam Bannon Grayson was born in Ashe County, N.C. His vision was severely damaged when he was six weeks old. As his daughter Lillie tells it, G. B. spent a winter day staring out a window at snow glittering in bright sunshine, "took cold in his eyes" (probably corneal damage) and thereafter was permanently handicapped. But he was not totally blind and could recognize people by their bulk and could tell the time of day by holding his large numeral watch close to his eyes.

Grayson began on the banjo as a small boy and eventually learned to play fiddle, guitar, mandolin, harmonica, piano, organ and Jew's harp. While a young man he moved to neighboring Johnson County, Tennessee, married, and began rearing a family. Unable to farm, work in timber or keep store, he was forced to rely upon his music for the support of his wife and six children. Travelling from place to place, Grayson played his fiddle and sang at pie suppers, school entertainments, or wherever some change could be earned. As he did not own an automobile, Grayson walked to jobs or waited for someone passing by to offer a ride.

At one time or another, Grayson played with most of the better musicians of his area. His daughter recalls that a favorite was the North Carolina banjoist Doc Walsh. Grayson also played often with Clarence (Tom) Ashley, another pioneering old-time musician from his county. Tom recalled trips with Grayson dating back to 1918, including at least two "busting trips" to the West Virginia coal fields where they played outside pay shacks for change. During a two year period in the mid-1920's, Grayson lived within three miles of Ashley's home at Shouns, Tennessee, but spent most of his adult life at Laurel Bloomery, a tiny farming community in a beautiful valley between Damascus, Virginia and Mountain City, Tennessee.

In April, 1930, Grayson started toward his brother's home in Virginia on foot. A car stopped to offer a ride but as there was no room inside, he had to stand on the running board outside while the little brown Japanese-made fiddle he used for all his recording sessions was placed inside. While rounding a sharp curve near the town of Damascus, the car struck a log truck and Grayson was killed. He was age 41.

Although financially poor, Grayson was a member of a proud and highly respected mountain family. He was a grandnephew of Major James W. M. Grayson of Grayson, N.C. When the Civil War broke out and Tennessee and North Carolina seceded from the Union, Major Grayson and Tennessee friends organized "a little rebellion within a big rebellion" against Confederate authority in Johnson and Carter counties in Tennessee. When the Carter County Rebellion was suppressed by Confederate troops, Major Grayson led Tennessee and North Carolina Unionists through the Confederate lines to Union territory in Kentucky and helped organize the 4th Tennessee (U.S.) Volunteer Infantry and the 13th Regiment of the Tennessee (U.S.) Volunteer Calvary. The latter band of "Mountain Yankees" was the most wide-ranging of any unit of the Union army, fighting and raiding over more than three thousand miles in five states. They killed the noted Confederate raider General John Morgan in one daring raid, and chased Confederate President Jefferson Davis across South Carolina and Georgia.

Shortly after the Civil War, Major Grayson was asked to help apprehend a man who had been accused of a particularly heinous crime in a North Carolina county, some seventy miles away, and who had fled in the direction of Tennessee. Major Grayson led a group which arrested one Thomas Dula (Tom Dooley) in Doe Valley, Tennessee. He was later hanged in North Carolina for the knife slaying of Laura Foster. The first recording of the ballad *Tom Dooley* was by Grayson and Whitter in 1929. A 1930's Library of Congress field recording of Frank Proffitt of Reece, N.C. singing the ballad led to its recent popularity. Proffitt's grandfather served under Major Grayson in the 13th Tennessee Calvary.

The recordings collected for this album combine some of Grayson and Whitter's best material and finest performances. Grayson's solo version of *Ommie Wise* is undoubtedly the best ever recorded. *I've Always Been A Rambler* is an excellent variation of *The Girl I Left Behind Me*. *Joke and Henry* seem to be close musical relatives of *Frankie and Johnny*. Actually, we're told that they were local boys and that Grayson's immortalizing of their drunken soiree caused considerable consternation at home. Another snatch of Grayson's dry humor is heard on Charlie Bowman's *Nine Pound Hammer*. "Drive her on down," he advises Henry "Break the handle off." *Short Life of Trouble* was recorded by both Grayson and Ashley and may date from their years of playing together. *Where Are You Going Alice?* is a Grayson composition about a local teenager who married a Civil War veteran. Their recording of *Handsome Molly*, though widely copied, is still unmatched.

Experts of various hues have called Grayson an influential fiddler for years but his best compliment probably came from the late J. E. Mainer in 1970: "Influenced by that Old Fiddler Grayson? Naw, I just tried to play as much like him as I could."

Joe Wilson

# THE KING OF BLUEGRASS • VOLUME 5

KB-5





# JIMMY MARTIN

## *AND THE* SUNNY MOUNTAIN BOYS

*featuring*
***STORMY WATERS***
***and his other Sacred Hits***

# THE KING OF BLUEGRASS VOLUME 5

KB–5



# JIMMY MARTIN
*and the*
SUNNY MOUNTAIN BOYS



## Side One

1. *Stormy Waters*
2. *Hold to God's Unchanging Hand*
3. *Little Angels in Heaven*
4. *A Beautiful Life*
5. *Lift Your Eyes to Jesus*
6. *My Lord Keeps a Record*

## Side Two

1. *Help Thy Brother*
2. *God Is Always the Same*
3. *Shake Hands with Mother Again*
4. *When The Saviour Reached Down*
5. *I Like to Hear Them Preach It*
6. *All Day Singing*


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and The Clinch Mountain Boys
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OLD AND IN THE WAY
LITTLE BIRDIE
JUST BECAUSE
WHISKEY
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Starday
Country & Bluegrass Collectors' Series

# FOLK CONCERT / the Stanley Brothers

SK 834

'Folk Concert' is a particularly good title for this new Stanley Brothers album and the front cover is a photo of the brothers, Ralph and Carter, as they have been appearing on their College Concert Tours. It was recorded live and is, in our opinion, the best of any Bluegrass-Folk music ever before recorded and released on record.

Folk music seems to have caught the American fancy, and rightfully so since Folk music is a part of that which is America. Any Folk music, whether it be Country-Folk, Bluegrass-Folk, Blues-Folk, Western-Folk, or the more recent popular variety as played and sung by the Kingston Trio, Peter, Paul and Mary, and other acts of their type, is fundamentally based upon old songs from the hills that have been handed down from father to son to son, and most deal with the early development and growth of America and usually sung to the accompaniment of the guitar and the ever present banjo. The foundation and basis for the development of most folk singers and folk groups appears to be, excepting, of course, the Blues-Folk category which tends to have its roots in the slave era, in the music and songs as developed and sung and based on what we in the trade call pure Country-Folk and Bluegrass-Folk originated, started and popularized by such groups as the Stanley Brothers, Don Reno and Red Smiley, Flatt and Scruggs, Bill Monroe and others of this school. But going even further back than that, it is necessary to go to the invention and development of the banjo, which is the only American invented musical instrument. The banjo was actually invented, devised and popularized during the Civil War by a young officer by the name of Sweeney in Jeb Stuart's Black Horse Brigade. Lt. Sweeney was an amateur musician and was never completely satisfied with the sounds and the playing characteristics of either the guitar or the mandolin, and by experimenting nights around the camp fire he came up with a new instrument he called the banjo, which originally had four strings, was easy to play and was excellent for chording and strumming as an accompaniment of singers. This was the beginning and it wasn't long before the banjo became popular from coast to coast and in the field of Folk music the banjo become even more prominent than its predecessor, the guitar. It was only a few years later that another Confederate soldier, and it's unfortunate that today his name has been lost and forgotten, invented and developed another type of banjo by adding a fifth string. He elongated the neck of the original four-string tenor banjo and added a fifth string on what is called a plectrum neck so that this fifth string could be the base string and played with the thumb. The five-string banjo has become the basic foundation instrument for all true American Country-Folk music because its sound, harmonics and adaptability for playing melody are much better than that of its father, the four-string banjo.

It wasn't until such modern-day folk groups such as the Kingston Trio, Peter, Paul and Mary the Johnson Boys, the Cumberland Three, and other similar groups popularized the sound and appeal of folk songs and folk music did this idiom catch on and bring the attention of the American record buyer to what is the true and authentic Folk music of our land. Up until that time, much of this music had been called Bluegrass or Hillbilly and had been limited to those people who had been born and raised in the hills and valleys of the south and southeastern parts of the United States. Wonderful folklorists such as Pete Seeger, Burl Ives, The Weavers, and Richard Dyer-Bennett, whom John Court refers to as urban folksingers, have done much to create interest in this Folk music of ours but more so in the form of soloists and story tellers and with a more sophisticated but less authentic approach, than the pure Country-Folk purists such as the Stanleys. Certainly any history or discussion of the growth and development of Folk music in our land would be incomplete without the mention of and the thanks to Mr. John A. Lomax, who has probably done more than any other individual to record and become the recognized historian for Folk music. Mr. Lomax's work has been carried on, extended and popularized by his son, Mr. Allen Lomax. The book written by John A. Lomax and Allen Lomax, titled American Ballads and Folk Songs, published by MacMillan Company, is still considered by many people in the industry to be the Bible and the best compilation of authentic American folk songs ever assembled. This book is a classic and should be in the library of every person interested in folk music and its development. The elder Lomax's work was more in the field of Western-Folk and Country-Folk, but Allen Lomax in recent years has delved into and written down beginnings of the true Country-Folk and Blues-Folk music and most other categories traveling extensively and compiling biographies, information and source history.

Ralph and Carter Stanley owe their start, as do many others, to the granddaddy of them all — Bill Monroe. Soon after branching out on their own they became recognized, along with Don Reno and Red Smiley, as one of the leading and most popular Bluegrass-Folk groups. The younger brother, Ralph, learned the five-string banjo technique, which was originally developed by Snuffy Jenkins of Columbia, South Carolina, many years ago and passed on to Bill Monroe and Don Reno. Older brother, Carter, acts as the manager of the group and besides playing lead guitar is the lead voice and solo voice on most of their songs. Like most others in their field, the Stanley boys were born and raised in the hills of southeastern United States. Carter was born August 27, 1925 and Ralph on February 25, 1927 on the original Stanley homestead farm in the mountain country just outside of Stratton, Virginia. Their mother, Mrs. Lucy Smith Stanley, is still living and even at the age of seventy-six still plays the banjo. It is she who is responsible for the musical talents and the musical development of her two sons. The father worked hard to provide for his family of twelve children by working in the local lumber and sawmill yards and farming a small plot of ground. His contribution to the development of his boys was to teach them the lore of the mountains and the hills and the habits and fascinations of the hound, the possum, the coon, the squirrel and the hunt. When not on stage performing, it's a sure bet you will find Carter and Ralph running the hills, especially during the light of the moon, with their famous hounds hunting the possum and the coon.

Carter Stanley learned the guitar first from his mother but in a short time he had passed the point where she could teach him any more. He was able to make an arrangement with the rural mail carrier, who passed their home once a day on horseback delivering the mail, to teach him the tricks and variations and technique. Carter fondly recalls, and often talks about, the memories of those days when he and the mail carrier would sit on the front porch playing together. Carter turned professional in 1936 and his first job was with the Roy Sykes group in Norton, Virginia and from there he, like most others, worked for a while with Bill Monroe. It was not until younger brother Ralph returned from the Army that they joined up working on several bands together and finally formed their own group. It is interesting to note that the Stanley Brothers cut an audition tape in 1946 at Radio Station WCYB in Bristol, Virginia and forwarded this audition tape by mail to Mr. Sydney Nathan, president of King Records Inc. Carter still tells the story of getting a nice letter from Mr. Nathan telling the boys to practice harder, to learn more about their musical heritage and in a few years to come back and see him. The Stanley Brothers first recorded on a small label called Rich-O-Tone Records out of Johnson City, Tennessee. These early recordings have since been bought up and now appear on Starday Records. They then appeared in their early years on Columbia Records for five years, then went to Mercury Records for five years, and in 1958 signed an exclusive contract with King. 1963 marks their fifth year on King, where the boys have enjoyed their greatest success and have emerged as one of the very top acts in their field.

Appearing at the University of Chicago Folk Festival in 1961, the Stanleys really got started into the more commercial aspects of Folk music and from this first college date they started seriously to perform at college concerts. In the fall-winter of 1962 they toured Eastern colleges, working most of the ivy league schools doing Concert Folk dates. In the spring of 1963 the Stanleys went on a College Concert Tour of the southwest and west and worked a series of twenty-one colleges, appearing at such schools as University of Texas, University of Arizona, New Mexico State, UCLA, Southern California, Stanford, and others. It was after this tour that they recorded this album in Cincinnati where they appeared in concert for the University of Cincinnati.

We take considerable pride in presenting this album since we believe it is the very best recorded performance yet marketed of pure Bluegrass-Country Folk music. This album was over a year in preparation and hundreds of authentic folk songs were screened for the best available material and reduced to a selection of fourteen. This become the basis for the College Concert Tour program. The program opens on the ever familiar version of "JUST BECAUSE" which was adapted from an original folk song and become a popular hit several years ago. The second selection "MY BROTHER'S BRIDE" is taken from an old folklore tale and adapted and put to music by a song writer in Florida by the name of Elsa Straley and is a story which has been handed down from father to son for several generations. "HE WENT TO SLEEP AND THE HOGS ATE HIM" is an adaptation of a song which Ray Starr, King Country A&R Director, says was taught to him by his great grandfather in the hills of Kentucky. Many of the songs included in the album are old familiar standards such as "THE HILLS OF ROAN COUNTY" which is familiar to all folklorists and is the story of an actual tragic tale of a family conflict. To me the highlight of the album is in the song "WHISKEY" which is done with a narration by Carter Stanley and is adapted and based on a song that is 150 years old. Another narration which comes from a song that Carter learned back in his early days in Virginia is 'OLD AND IN THE WAY" and is a real 'throot lumper'. Special mention should be made of the phenomenal five-string banjo work of Ralph Stanley in the tracks "LITTLE DARLING, PAL OF MINE", "JUST BECAUSE" and in the show's curtain closer "DARLING NELLIE GRAY". In the album Carter displays the techniques which have earned him the reputation and rating as one of the foremost five-string banjo players in the world. Ralph Mayo has a unique and different guitar passage in the closing track which is interesting.

This album was a long time in the making and we are proud of the results and predict that this will be the forerunner of a rebirth and a new interest in the pure authentic Folk music of our land . . . BLUEGRASS-COUNTRY FOLK.

The Clinch Mountain Boys, who back up the Stanley Brothers, have been with them for seven years, comprised of Curley Lambert on mandolin and bass, Vernon Derrick on violin and bass, Ralph Mayo on guitar and fiddle, plus Carter Stanley on guitar and Ralph Stanley on five-string banjo.

*Side 1*

JUST BECAUSE
MY BROTHERS BRIDE
HE WENT TO SLEEP - THE HOGS ATE HIM
LITTLE BIRDIE
WHISKEY AND JAIL
LIPS THAT LIE
LITTLE DARLING PAL OF MINE

*Side 2*

OLD AND IN THE WAY
HILLS OF ROAN COUNTY
PIG IN THE PEN
I DON'T WANT YOUR RAMBLING LETTERS
SIX MONTHS AIN'T LONG
NO LETTER TODAY
DARLING NELLIE GRAY

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b/w
Feel Like Dancing
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THE HEART TO BREAK THE HEART
FRANCE JOLI
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dance classics

# Christmas Carols

THE WINSTON SINGERS



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# CHRISTMAS CAROLS

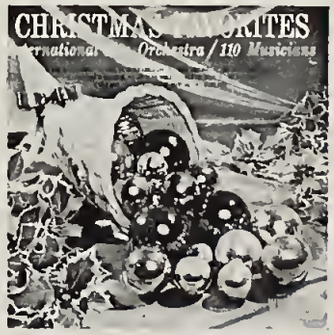
## THE WINSTON SINGERS

| SIDE 1 | SIDE 2 |
|---|---|
| DECK THE HALLS | HARK THE HERALD ANGELS SING |
| THE FIRST NOEL | SANTA CLAUS IS COMING TO TOWN |
| JINGLE BELLS | O COME ALL YE FAITHFUL |
| GOD REST YE MERRY GENTLEMEN | GOOD KING WENCESLAUS |
| GO TELL IT ON THE MOUNTAIN | CHRISTMAS TREE |
| JOY TO THE WORLD | I SAW THREE SHIPS |
| HAIL TO CHRISTMAS | CHRISTMAS HYMN |

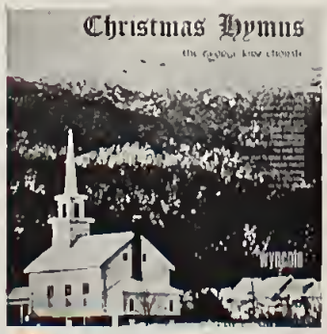
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W9117




W9118



W9119

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A HI-FIDELITY RECORDING

# RONNIE BUTLER STEPS OUT

## At The Fabulous Big Bamboo

ABOUT "THE BIG BAMBOO"

George and Ralph Wipff, owners of the Big Bamboo on the corner of East and Bay Street in Nassau, are experts in providing the best in food and entertainment for the tourist.

Since taking over the management of the Big Bamboo, their fame has spread far and wide as the most congenial of hosts. You'll long remember your visit to the Big Bamboo and want to come back.

Side One:

1. GOOMBAY - 2:47
2. JUANITA - 2:47
3. YELLOW BIRD - 3:50
4. WATER SHE GARDEN - 2:50
5. FOOLS RUSH IN - 2:36
6. BIG BAMBOO JUMP UP - 2:47

Side Two:

1. NEVER ON SUNDAY - 2:35
2. BROWN SKIN GAL - 2:46
3. KINGSTON MARKET - 3:20
4. UGLY WOMAN - 2:39
5. LAND OF THE SEA AND SUN - 3:20
6. DON'T TOUCH ME TOMATOES - 2:55

You've heard Ronnie Butler before - well, who hasn't - but strictly speaking, you have never had the pleasure of his talented company for a full 35 minutes on record. This situation has been altered; now you can sit and relax or get into the dancing mood with Ronnie in his first ever solo LP. This 27-year-old dynamic personality peels off a dozen of his favorite calypsos so frequently requested by his adoring fans.

Using the Big Bamboo for his recording site, Ronnie captures the mood that emanates from his nightly sessions in the below-street-level supper club. With the superb backing of a number of Nassau's leading musicians RONNIE BUTLER really comes out.

A versatile entertainer, Ronnie, besides being one of the Island's top vocalists, is equally at home plucking away on a guitar, pounding out a tune on the congo drums beating the steel drum or shaking the maracas shaker with the Alexander Trio.

It wasn't until Ronnie had teamed up with the King Eric Knights that he began to realize his real talent - blessed with a fine, rich baritone voice. A natural God-given voice, coupled with his unique way of styling a song is evident in all the numbers heard in this album. You will particularly enjoy his BIG BAMBOO JUMP-UP and NEVER ON SUNDAY cha-cha in which he displays his versatility on the steel drum.

Since his appearance into the entertainment business, Ronnie has been booked into a number of Nassau's leading nightclubs and cabarets - Buena Vista, Carlton House, Captain Kidd, Ba-Ma and Big Bamboo. Ronnie and his rollicking Ramblers are currently packing in the crowds at the famed Big Bamboo on the World-famous Bay Street.

There is little doubt that "RONNIE BUTLER STEPS OUT AT THE FABULOUS BIG BAMBOO" will be a hit - after all, his scores of fans have been the reason for the release of this album.

STEREO

DERRY RECORDS
DBE 104



FOCUS
# SAMMY BENSKIN

SPOTLIGHT
# G. JIMMY PETTIFORD

**DERY** RECORDS
DBE 104

*Playable on stereo and mono phonographs.* **STEREO**

# FOCUS SAMMY BENSKIN
# SPOTLIGHT C. JIMMY PETTIFORD

Sammy Benskin didn't title this *Something To Remember Me By,* but he could have. It is a special recording of the music of Sammy Benskin made in answer to many requests.

Fans of this versatile musician know he's a devoted artist, a pianist of innovative style who has combined the best of the modern-day tempos with a tasteful blending of the classical. *All The Things You Are* is almost Benskin's theme song. As you listen you get the feeling that these two belong together as they complement each other's style and feeling. This is only one facet of a man of talent.

His solo work is unquestioned proof of an inventive mind and musical technique. More than that, Benskin has been able to transmit this feeling to the groups, the players, and the singers who surround him. The Benskin touch has become something more than instant recognition. Today's age of electronics is stamped so distinctively on contemporary music, Sammy decided *Misirlou* would be a good tune to exemplify this. As noted, he guides the electric piano through all of its changes. It is distinctive and the sound is Benskin's alone.

It has been said of Sammy that he has sympathetic hands that create pleasant tones for sensitive ears. Perhaps that's why he has been in such demand as accompanist for such star performers as Eartha Kitt, Ella Fitzgerald, Roy Hamilton, Diahann Carroll, Sarah Vaughan, Al Hibbler and a host of others. His TV appearances have been on the Gary Moore, the Dave Garroway and Merv Griffin shows. His records include hit discs with Billie Holiday and Nancy Ames.

His musical talents have brought frequent summonses from theatrical producers. Not only for his novel arrangements but as musical director as well. He has directed such off-Broadway shows as *Cindy, Ballad For Bimshire* and *Billy Noname.* His travels have taken him all over the country and in nearby New York City he's been the featured pianist at such famed niteries as Basin Street East, the Blue Angel, The Village Vanguard and the Copacabana.

Vocal coach, top notch arranger — if it's musical, Sammy Benskin has done it.

This record also spotlights vocalist C. Jimmy Pettiford, part American Negro and part American Indian, who is equally talented as a swinging bassist as he is a singer. Before joining Benskin, Pettiford sat in with Thelonious Monk, Zoot Sims and other well known jazzmen. With Walter Chiles, he was part of the, now disbanded, Chiles and Pettiford duo that held forth at such well known spots as Jilly's (both in New York and Miami); at the Los Angeles P. J.'s, at the Inner Circle, Paul's Maul in Boston and the Detroit Drome. He's been the featured entertainer at parties given by Frank Sinatra, Bud Palmer and Alan King.

Billie Holiday is still one of Pettiford's long admired vocalists. He believes that most vocalists today still try to emulate in some way the depth of soul that she has shown. To *Hush Now,* one of his favorites of hers, he gives the masculine touch. A composer as well as a vocalist and bassist, he is shown on this album doing two of his own compositions. *Shame, Shame* is given a Baptist Church feeling, especially with the addition of the New Soul Choir. C. Jimmy describes *Whu-pit On Me* as a Shaker with foot patting. A giant of a man with a ready and willing smile, Pettiford has won many friends. His congeniality is matched only by his vocals and the swinging bass.

Percussionist Frankie "Downbeat" Brown brings to the album a solid steady beat and many varied inventive rhythm patterns. He is a well known drummer throughout the East Coast and recently returned from a stint in the Far East with Sam "The Man" Taylor.

—Ken Wallace

**SIDE 1**

1. **INVITATION** (B. Kaper-Paul Francis Webster) Robbins Music Corp. ASCAP 2:10
2. **SOON IT'S GONNA RAIN** (T. Jones-H. Schmidt) Chappell and Co. Inc. ASCAP 2:30
3. **MISIRLOU** (N. Roubanis) Misirlou Music Inc. BMI 2:40
4. **WATCH WHAT HAPPENS** (Norman Gimbel-Michel Legrand) Vogue Music Corp. 2:25
5. **AIRPORT LOVE THEME** (Alfred Newman) Shamley Music Corp. ASCAP 2:45
6. **DON'T EXPLAIN** (Billie Holiday-Arthur Herzog, Jr.) Northern Music Corp. ASCAP 3:10
7. **WHU-PIT ON ME** (C. Jimmy Pettiford) Serio Music Co. ASCAP 2:00

**SIDE 2**

1. **ALL THE THINGS YOU ARE** (O. Hammerstein-J. Kern) T. B. Harms Co. ASCAP 4:35
2. **SHAME, SHAME ON YOU** (C. Jimmy Pettiford) Serio Music Co. ASCAP 3:34
3. **SOUL SISTER** (Harold Corbin) Nom Music Inc. 2:31
4. **SOMETHING COOL** (Bill Barnes) Granson Music Co. BMI 4:25
5. **THANK YOU FA LETT'IN ME BE MICE ELF AGAIN** (Sylvester Stewart) Stone Flower Music 3:39

*Special recognition to Jimmy Garret, Bassist on all vocals. Leon Atkinson, Guitar. Emanuel Rahim, Percussionist.*

*Recorded at Sound Center Studios, Inc.*

*Cover Design:* AL GOELLNER
*Art Director:* RHEA ATKINS
*Photography:* PETE PORTER AND JIM COLLIER
*Engineering:* VINCE GAGLIANO
*Sound Consultant:* WILLIAM HAMILTON
*Produced by:* BENSKIN AND PETTIFORD

*For further record information: Dery Records, 160 West 73rd St., Suite 11B, New York, N. Y. 10023*

# THE BANJO REVOLUTION of DONALD BECK



records

SIIIO
STEREO
& MONO



PROMOTIONAL
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NOT FOR SALE

SIDE 1

1. Lilies Of The Field 2:25
2. Past Life 3:28
3. Gold Hill 3:02
4. Hey Jude 2:58
5. East Bound Southern 3:34

SIDE 2

1. Ground Speed 2:55
2. Wichita Lineman 2:58
3. Scotland Moors 2:58
4. Rosemary's Baby 2:35
5. Nobody's Home 3:16

Arranged by Marty Paich & Clark Gassman

Produced by Marty Paich & Donald Beck

Recorded at Gold Star Studios, Hollywood

Engineered by Doc Siegal

Cover by Thoss Taylor, George Koblasa & Glen Swanson

PETE RECORDS, 8451 Melrose Avenue
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The instrument—The PETE AMPLIFIED BANJO
The Artist—"PICKER" DONALD BECK. Put them together for the result—a great new sound.

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At the age of 21 years, Donald Beck represents the end of search two—the seeking out of a young musician who could read and compose music and at a minimum play the banjo, guitar, and dobro uncommonly well.

In six months, Donald Beck and the new banjo were wedded—including his new compositions to suit the versatility of the instrument—all under the watchful eye of his wife, Claudia.

The recipe finally included the infusion of basic arrangements from the greatness that is Marty Paich and the "sweetening" arrangements of Clark Gassman, the most blossoming talent in his field.

So, for better, here it is . . . THE BANJO REVOLUTION OF DONALD BECK.

Chris Petersen

S 1110

# Love and More Love



How's That Funny Day

Time & Once a Time

If you Let Me Love You

Love Song

Go My Love

Written on the Wind

Walk on By

Love Song

Pelagos Productions PEL 1100

Pelagos Productions
PEL 1100

# Love and More Love

## Carol Jason

SIDE I

| | | | |
|---|---|---|---|
| *LOVE AND MORE LOVE | (3:21) | *Michael Gentile, Jennifer Lambert* | *PADRE MUSIC, B.M.I.* |
| **HERE'S THAT RAINY DAY | (2:51) | *Burke/Van Heusen* | *BOURNE CO./ DORSEY BROS. MUSIC, INC., A.S.C.A.P.* |
| *THERE'LL COME A TIME | (2:47) | *Michael Gentile, Jennifer Lambert* | *PADRE MUSIC, B.M.I.* |
| *IF YOU LET ME LOVE YOU | (2:48) | *Michael Gentile, Jennifer Lambert* | *ROSE-ED MUSIC, B.M.I.* |
| *LOVE STORY | (4:09) | *Lai/Sigman* | *FAMOUS MUSIC, A.S.C.A.P.* |

SIDE II

| | | | |
|---|---|---|---|
| **GO MY LOVE | (3:04) | *Michael Gentile, Jennifer Lambert* | *ROSE-ED MUSIC, B.M.I.* |
| *WRITTEN ON THE WIND | (3:29) | *Young/Cahn* | *NORTHERN MUSIC CORP., A.S.C.A.P.* |
| *WALK ON BY | (2:40) | *Bacharach/David* | *BLUE SEAS MUSIC, INC./ JAC MUSIC CO., INC., A.S.C.A.P.* |
| *LOVE SONG | (4:03) | *Randazzo/Pike* | *RAZZLE-DAZZLE MUSIC, INC., B.M.I.* |

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Produced by *Michael Gentile for Pelagos Prod., Ltd.*
Arranged & Conducted by
*Michael Gentile &
**Ronald Ranallo
Engineer *Andrew L. Miller*

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# SOUNDS A LA GUITAR

GRANADA
DONKEY SERENADE
SWEET SEPTEMBER
THE BREEZE AND I
PLUS TEN MORE...

## BUDDY MERRILL



AC 5012 MLP

# SOUNDS
# A LA GUITAR
## BUDDY MERRILL



*Produced by BUDDY MERRILL & SCOTT SEELY*

*Cover Design—MIKE HOGAN*

*SIDE 1.*

**Band 1. SOUNDS A LA GUITAR**
(Merrill-Levang) S & R Music
ASCAP 1:43

**Band 2. AMEN'S THEME**
(Ross Bagdasarrian) A.B.C. Music
ASCAP 2:17

**Band 3. GRANADA**
(Lara) Southern Music
ASCAP 2:06

**Band 4. BLUES IN THE SHADOWS**
(Robert Lowden) Chesdel Music Co
2:40

**Band 5. PORTUGUESE WASHERWOMAN**
(Popp-Lucchesi) M.P.H. Music

**Band 6. SWEET SEPTEMBER**
(McGuffie-Phillips-Stanley) Mills Music
ASCAP 1:51

**Band 7. DUKE'S PLACE**
(E. Ellington) Robbins Music
ASCAP 2:00

*SIDE 2.*

**Band 1. THE SHERK**
(Buddy Merrill) S & R Music
ASCAP 2:05

**Band 2. ACQULINA**
(Merrill-Skene) S & R Music
ASCAP 2:00

**Band 3. DONKEY SERENADE**
(Friml) Schirmer Music
2:09

**Band 4. THE BREEZE AND I**
(Lecuona) Marks
ASCAP 2:45

**Band 5. TAKE FIVE**
(Desmond-Brubeck) Hansen
ASCAP 2:09

**Band 6. SONG OF INDIA**
(Arr. and Adapted by Buddy Merrill) S & R Music
ASCAP 2:08

**Band 7. BUDDY'S BOOGIE**
(Buddy Merrill) Champagne Music
ASCAP 1:40

Accent

As a disk jockey, it's always a thrill to come up with a talent that you feel "has something." In the case of Buddy Merrill, there are many talents — performer, arranger, and composer. I have a feeling you will agree with me that Buddy truly has something out of the ordinary.

When I played Buddy Merrill's first ACCENT album on my daily radio program several months ago, listeners clamored for more "GUITAR SOUNDS OF BUDDY MERRILL." He has become the favorite guitarist of many musicians, particularly fellow guitarists, and of course, fans throughout the country who have followed his career as a featured artist with the Lawrence Welk orchestra.

There has been a tremendous revival of interest in the guitar among the young generation. They can learn much in style, technique, and arrangement from Buddy Merrill in this new album, for he has a creative approach to the sounds of the guitar. From the opening cut, an original "Sounds a la Guitar," through the great classics "Take Five," "Donkey Serenade," and "Duke's Place," you will not only hear, but feel the exciting sounds of a master craftsman.

Roger Carroll
KMPC Radio
Hollywood, California




**More Great "Sounds" by Buddy Merrill**

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AC 5010(S)LP

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# Bernie Griffith & THE RED TAIL HAWK




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# Who's Bernie?

Take a piano, guitar, drums, trombone, bass, harmonica, a banjo, a fiddle, a good voice—put them all in a mold and out comes Bernie, a one man show!

Watching his effortless performance is amazing. Listening to this record, it's almost unbelievable that one young man from San Jose, California can have so much talent. He wrote all the tunes on this recording (which was made in just 28 hours); and, if all of that isn't enough, he can't read a note of music!

This is Bernie Griffith!

## SIDE 1

**Your Smile Makes Me High**
piano, bass, drums harmonica, guitar and vocal

**Don't Stay Away Too Long**
piano, guitars, bass, drums trombones maracas, cabazo, and vocals

**Song For Your Girl**
guitars, bass, drums, trombones and vocals

**My Love in the Morning**
guitars, bass, drums, harmonica and vocals

**Fire on the Mountain**
fiddle, guitars, bass and drums

## SIDE 2

**You and Me Tonight**
guitars trombones bass drums and vocals

**Girls and Boys**
piano violins bass drums, guitar vocals and Tiffany (his daughter) speaking

**Summer Was Made For Ruby's Eyes**
guitars, piano trombone cabazo drums bass and vocals

**The Hawk**
piano organ bass, drums harp and vocals

**Motorbike Mike**
guitar and vocals

# Who's the Red Tail Hawk?

Sitting on "The Porch," sipping a tall cool drink, watching the moonlit waves of the Atlantic lap at a white sandy beach.

Enjoying a superb dinner with service to match, all in a unique, candlelight atmosphere—this is the Red Tail Hawk.

Nestled in the dunes on the ocean's edge midway between Vero Beach and Ft. Pierce, Florida on A-1-A, the "Hawk" is a delightful, refreshing and relaxing hideaway, a wonderful place to spend an evening.




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The Virginia Music Camp is a combination workshop for teachers and a camp for junior and senior high school pupils. It is sponsored by the Virginia State Department of Education and receives the encouragement and support of the Virginia Music Educators Association. Its goal is the advancement and improvement of music education in Virginia.

The camp offers Virginia music educators a splendid opportunity for a week of concentrated study with outstanding musicians and educators at a very nominal cost. It also provides young people interested in music an opportunity to participate in either choral or instrumental group activity under the direction of recognized leaders in these fields. A wide range of cultural and recreational activities is available to participants.

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# THE FOUNTAIN OF LIFE JOY CHOIR

## FEATURING THE REV. MARVIN YANCY

## VOL. 1

U322
O/P $2.
RAINBOW



## UNDER THE DIRECTION OF KEVIN YANCY

SIDE 1

**Joy, Joy, Joy**
Writer Kevin Yancy
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**That's When He Saved My Soul**
Soloists Keren Mixon - Ricky Linton
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**Look Where God Has Brought Us**
Soloist Delores Scott
Writer Jewell Williams
Son Light • Lehnwah Songs

**Hallelujah**
Writer Kevin Yancy
Soloist Rev. Marvin J. Yancy
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP



SIDE 2

**Keep Looking Up**
Writer Kevin J. Yancy
Soloist Rev. Marvin J. Yancy
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**More Like Jesus**
Writer Kevin J. Yancy
Soloist Beverly Tubbs
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**You Can Make It**
Writer Kevin J. Yancy
Soloist Ricky Linton
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**I Gave My Life To Jesus**
Writer Kevin J. Yancy
Soloist Andre Linton
Yan Music Co. ASCAP • Kinlyn Music Co. ASCAP

**He Remains The Same**
Writer Kevin J. Yancy
Soloists Kevin Yancy - Linda Bowman
Yan Music Co. ASCAP

# THE FOUNTAIN OF LIFE JOY CHOIR

## PASTOR, REV. MARVIN YANCY

For the first time in the history of The Fountain of Life Baptist Church of Chicago, pastored by the Rev. Marvin J. Yancy, the church choir has been blessed to record, write, produce and arrange its first album under the direction of Mr. Kevin Yancy, Minister of Music.

These vibrant, dedicated young people, who desired to follow Christ, have collectively blended their voices and talent to sing to the glory of God. Herein lies their musical statement: "We dedicate this album to our late founder, the Rev. Robert J. Yancy. Although he has passed away, his spirit and love for music prevails in our musical effort."

*"Sing Unto The Lord A New Song"*

A special thanks to the music staff:

Gregory, Betty, Michael and Darvil.

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**PEROIENDO LA RAZON** (J. Philips - Michelle - Gillian - J. Philips) **ESTAMOS AHI** (D. A. D.)
**ADIOS VIDA MIA** (Arturo Castro)

**LADO 2**

**CUANDO LLEGUE A PHOENIX** "By The Time I Get To Phoenix" (J. Webb)
**BONITA FLOR** (Arturo Castro) **SEPARADOS** (Arturo Castro)
**POR USTEO** "Por causa de Voce" (Jorge Ben) **TRISTEZA** (H. Lobo - Niltinho)



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Les McCann Presents the dynamic jazz organ of

# RICHARD "GROOVE" HOLMES

## WITH BEN WEBSTER, LES McCANN,

TRICKY LOFTON, RON JEFFERSON & GEORGE FREEMAN



PACIFIC JAZZ RECORDS

PJ-23

# RICHARD "GROOVE" HOLMES—organ
## BEN WEBSTER—tenor
## LES McCANN—piano
## LAWRENCE "TRICKY" LOFTON—trombone
## GEORGE FREEMAN—guitar
## RON JEFFERSON—drums







**SIDE 1:**

THEM THAT'S GOT (Ricci Harper) — 6:20
THAT HEALIN' FEELIN' (Les McCann) — 5:35
SEVEN COME ELEVEN (Goodman-Christian) — 4:03

**SIDE 2:**

DEEP PURPLE (Parish-DeRose) — 9:09
GOOD GROOVE (Richard Holmes) — 8:10

It is often said that planned parties never quite attain the enthusiasm, informality, and genuine feeling that spur of the moment get togethers among friends can generate. The party whose good conversational results you will find recorded on this disc falls somewhere in between the premeditated and the spontaneous, for all the men heard herein were indeed asked to attend. But the idea of making in one evening's time an entire jazz instrumental album was the furthest from anyone's intentions; the group was in fact assembled with the purpose of providing a jazz backing for a Les McCann vocal album.

Suffice it to say that during a "pre-game" warm-up session the glowing inspirational fire that is Ben Webster and the resultant melding of the musical feeling and intent of the other guests demanded a slight postponement of the formal proceedings. It was McCann who was most vociferous in proclaiming the necessity of getting the unexpectedly good things down on tape. And so a formally conceived party became spontaneously a very warm and, I think, rather poignant session.

"Groove," the simple title of this recording not only classifies the musical results of the session succinctly but is the nickname of one RICHARD HOLMES, an organist, the introduction of whom is the main formal purpose of the recording. Thirty year old "Groove" is a native of Camden, New Jersey, but grew up chronologically as well as musically in Philadelphia. Holmes is without any formal musical training, he tells me, and ironically enough, although that used to be considered a part of the public's definition of a jazzman, it is rather of uncommon occurrence these days. Especially would it seem unlikely to he the case with an organist – not a pianist who plays the keyboards of an organ, but a musician who operates on the several aspects of that instrument's expressional spectrum. Impressive is "Groove's" use of the pedals with superb touch and his musical knowledge of just what a bass line is supposed to provide to a jazz group. Most untrained organists tend to "take over" with the pedals, losing control of the gigantic strength of the organ and effectively drowning the other musicians in a shuddering mass of low frequency rumbling. Not "Groove": he comes close to providing a bass pedal line that could put even a good string bassist out of business. Then too, I have noted a tendency among jazz organists to sooner or later become involved in showing us "just what this big axe is capable of," which is usually an immane feeling of preciosity and exaggerated tonal impurity. But whether it is due to the influence of his fellow musicians here or to his own wise conservatism, 'Groove" avoids nearly all the pitfalls of novelty inherent in the organ and plays sparely with straightforwardness.

Richard Holmes was discovered playing in Pittsburgh by Les McCann on the latter's recent excursion in the east. Les was so impressed by Holmes that he indicated to him that his services would be appreciated at Pacific Jazz. He also expressed his feelings to Dick Bock, Pacific prexy, who invited "Groove" to Los Angeles where he is currently seeing club action at "The Bit" and "The Black Orchid" and causing much talk among fellow musicians.

This introduction by LES McCANN of new talent Holmes contains an abundance of other talent, both old and new, not the least of which is Les's own piano. To this writer Les has never before sounded so beautifully relaxed and warmly swinging a jazzman as he does here. His lines remain clean, his conception free and direct, and he contributes a good tune, "That Healin' Feelin'!"

The album for me represents something more than a swinging session and an introduction for Richard Holmes. It is perhaps more importantly, in the overall picture, a beautiful recording of a giant jazzman – BEN WEBSTER. What do we imply by the word giant, in jazz? – what does it mean? – certainly much more than technical excellence, more than originality or even inventiveness. Two characteristics of nearly all giants in jazz that tenor saxophonist Webster beautifully reveals are a high level consistency of performance (or maturity, really) and an ability to pick up his fellow jazzmen and transform their talents into bigger than life representations of themselves. It was as you might suspect one of the longtime ambitions of Les McCann to record with Ben Webster, while Ben himself has longed to link his tenor with the sound of an organ in the way you will hear it here. As usual Ben is specially moving and logical on the ballad, *Deep Purple*. How perfectly simple and beautiful is his statement there! And how unbelievably frank and earthy can he be elsewhere without the use of one, not *one*, current or past cliché of soul.

As for the other three performers: LAWRENCE "TRICKY" LOFTON, is a native of Houston Texas, where he was born May 28, 1930. "Tricky," who gets his nickname not from musical characteristics but from his eaginess on the basketball court (pun intended), began playing tromhone in high school and has operated musically until now largely in rhythm and blues company such as that of Joe Liggins, Bill Doggett, Joe Turner, and T-Bone Walker. After coming to Los Angeles in 1946, he saw army service and resettled here in 1953. Though he informs me he has listened most to J. J. Johnson, whose speed and facility he finds especially inspiring, he also admires the work of Jimmy Cleveland, Curtis Fuller, and Bill Harris. It is to the playing of the latter that I would personally liken that of Lofton. "Tricky," as you will discover, deals not in suavity and gentle beguiling speed on the trombone but speaks his message in a large dark-toned sound that has strangely not found favor among many other modern tramists – who often behave as if someone were forcing them to play the admittedly elumsy horn and they were going to do their damnedest to make it a lightly flowing albeit brass bound counterpart of a saxophone. It is because of his Harris-qualities that "Tricky's" playing harks even further back into the past of jazz, when such men as Roy Palmer, Kid Ory and others would have no more thought of obtunding the gruff stirring qualities of the horn than they would have thought of playing in an emotional fashion that covered their true feelings. Incidentally, both "Groove" Holmes and Mr. Lofton are due for further exposure on Pacific Jazz in the near future.

The sextet is rounded out by the solid rhythmic support of RON JEFFERSON, Les McCann Ltd.'s drummer and guitarist GEORGE FREEMAN (brother of drummer Bruz Freeman) who contributes a romping bluesy solo on *Healin'* that I found stimulating.

Because of a lack of pre-planning for this session, the tunes as the critics say (and will say) are mostly slight lines serving only to launch the blowing. That this is not necessarily a bad quality at all will be evident. As a matter of fact, in the spirit of simplicity and honesty with which this session is imbued more complicated charts might have gotten in the way. Ray Charles' *Them That's Got* is a favorite of McCann's who suggested its performance. Les's *That Healin' Feelin'* is perfectly representative of the esthetic philosophy embodied in his jazz conception (maybe I've got things backwards but the tune also reminds me much of the things Mose Allison does so successfully). Besides the little done standard "Deep Purple" where Webster's playing is worth the price of the record, there is an original line by "Groove" that, as intended, effectively propel the men into a deeply swinging performance – hear "Tricky's" "let's not waste notes" pronouncements on *Good Groove*.

As I write these last few words on a coolish April afternoon, I'm on my seventh listening of the album and I just heard Ben Webster do something on *Deep Purple* that I don't remember the first six times. And I suspect that sort of thing will continue to happen through at least a couple of dozen playings. It just gets better and better, as all good jazz performances and all good things do. – John William Hardy

*a richard bock production* — *cover design & photo by woody woodward* — *audio by richard bock*

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Lado (A)

**HABLAME EN LA CAMA**
(Las Diego) Arr. Manuel Tejada

**SOLA**
(Rodolfo Barreras) Arr. Eddy Fernández

**YA NO ME LATE EL CORAZON**
(Lou Briel) Arr. Eddy Fernández

**MARCHATE**
(Mario Selles) Arr. Manuel Tejada

**Y LUEGO QUE**
(Chelin García Alonso) Arr. Manuel Tejada

Lado (B)

**TU TIENES LA CULPA**
(A. Slezynger) Arr. Manuel Tejada

**MARINERO**
(T. Savio-S. Piccolo) Arr. Manuel Tejada
Ver. Esp. Carlos de La Cima.

**10 NOVIEMBRE**
Arr. Manuel Tejada

**BAJATE DE ESA NUBE**
(Rodolfo Barreras) Arr. Eddy Fernández

**QUE SE MARCHE YA**
(Eloy Monroso) Arr. Eddy Fernández

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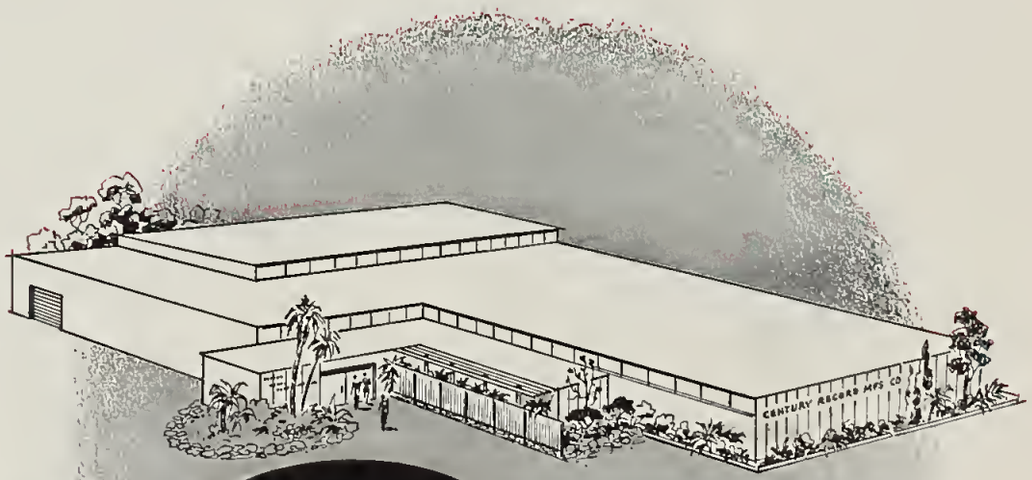
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# *The Singing* BOBBY SCOTT *My Heart in My Hands*



THE WORLD IS YOUR BALLOON
THE YOUNG YEARS
A WOMAN IN LOVE
EIGHT MILLION STORIES
ONE IS A LONELY NUMBER
THE DAYS OF WINE AND ROSES
IF EVER I WOULD LEAVE YOU
IT'S CRAZY
I WON'T CRY ANYMORE
SMILE

Produced by Howard A. Roberts

COLUMBIA

Stereo CS 9563
Mono CL 2763

THE SINGING BOBBY SCOTT
MY HEART IN MY HANDS

Side 1
IT'S CRAZY (2:42)
Arranged by Bobby Scott; Conducted by Torrie Zito
A WOMAN IN LOVE (2:18)
Arranged by Bobby Scott; Conducted by Torrie Zito
THE YOUNG YEARS (3:13)
Arranged by Bobby Scott; Conducted by Howerd A. Roberts
THE DAYS OF WINE AND ROSES (2:09)
(From "Days of Wine and Roses")
Arranged by Bobby Scott; Conducted by Torrie Zito
EIGHT MILLION STORIES
(In the Naked City) (BMI—3:03)
Arranged & Conducted by Torrie Zito

Side 2
ONE IS A LONELY NUMBER (BMI—3:02)
Arranged & Conducted by Torrie Zito
IF EVER I WOULD LEAVE YOU (4:30)
(From "Camelot")
Arranged by Bobby Scott; Conducted by Torrie Zito
THE WORLD IS YOUR BALLOON (2:48)
Arranged by Bobby Scott; Conducted by Torrie Zito
I WON'T CRY ANYMORE (2:50)
Arranged by Bobby Scott; Conducted by Howerd A. Roberts
SMILE (2:32)
(From "Modern Times")
Arranged by Bobby Scott; Conducted by Torrie Zito

The selections are ASCAP except where noted.

Engineering: Fred Catero, Stan Weiss

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He retells rather than regrets.

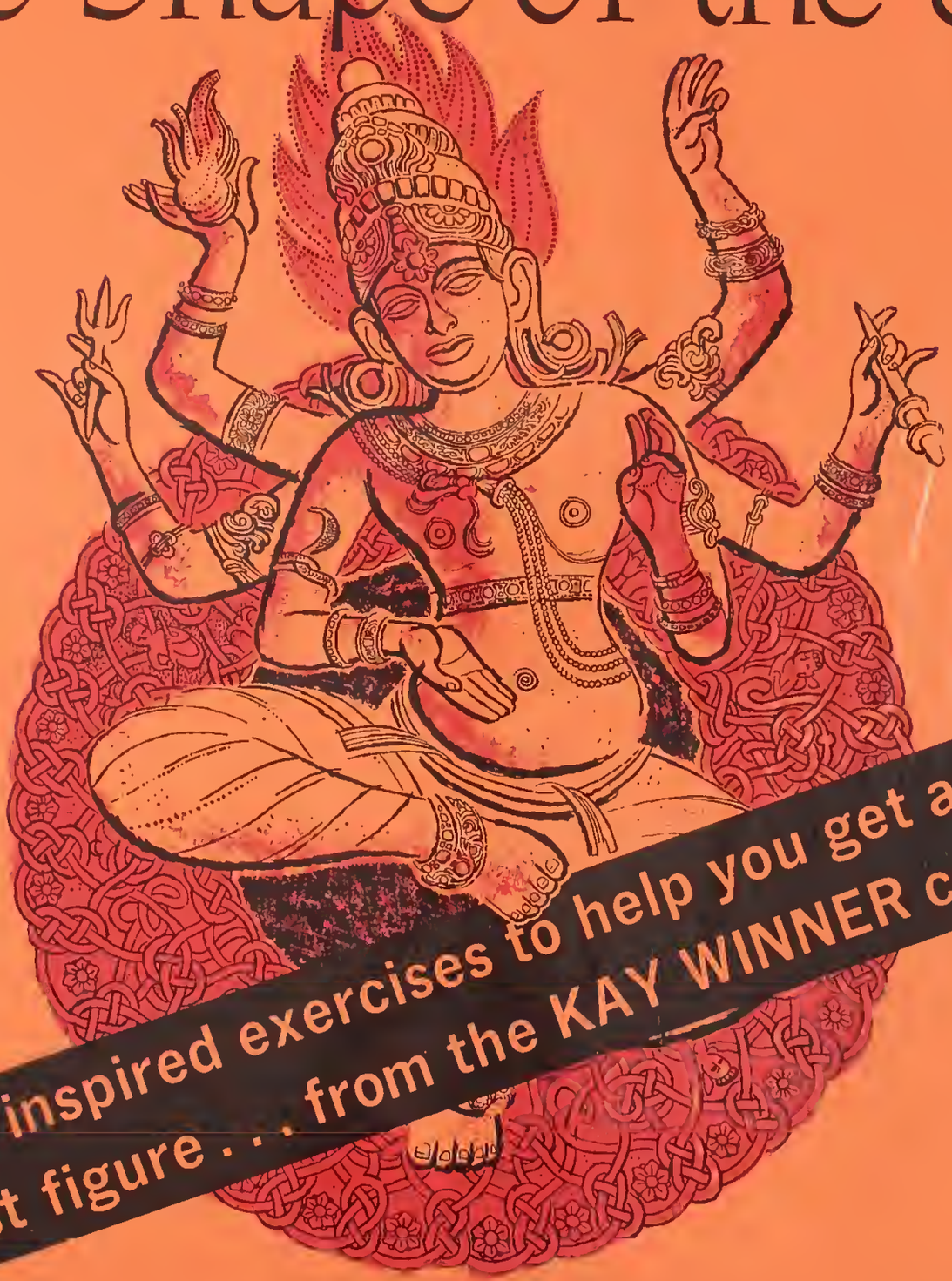
With compassion and pride and promise he speaks of before and perhaps. He sweats, he curses, he feels. . . . And he possesses the genius of expression.

Sandy Mandelbaum
*Broadway Variorum*
Editor-in-Chief end Publisher



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# The Shape of the 80's

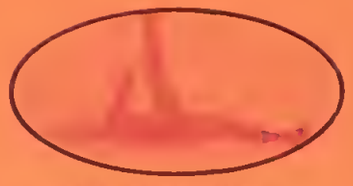


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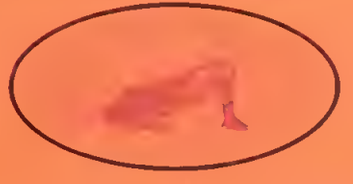
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Leorn to work with one Bond ot o time. This woy you'll be oble to work smoothly with the record ond you'll enjoy it!

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To reop full benefits, it would be best to work up to doing oll of the exercises. Of course, if you hove only time enough for one side of the record eoch doy, you will still ochieve benefits. Also, ofter doing the whole routine, you con do extros of the exercises pertoining to your own figure problem.

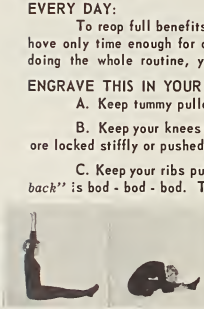
ENGRAVE THIS IN YOUR MIND!

A. Keep tummy pulled in ot oll times. This is one woy to improve your figure, instontly.

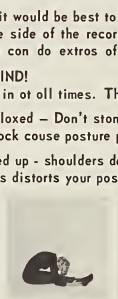
B. Keep your knees reloxed — Don't stond bock on your heels. This is so importont! Knees thot ore locked stiffly or pushed bock couse posture problems ond tensions.

C. Keep your ribs pulled up - shoulders down ond reloxed. The old saw - *"Throw your shoulders back"* is bod - bod - bod. This distorts your posture ond is unnoturol.

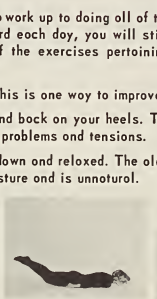
BAND 1



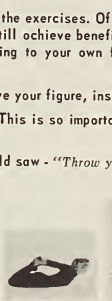
1. Alternate leg stretch. Place left foot inside left thigh, arms up, forward, hands on legs, head down, hold. Repeat with r. foot.



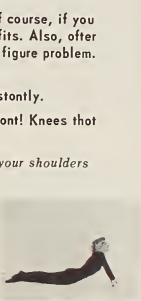
2. Leg stretch. Both legs straight out, arms up, forward - hands on legs, head down. Hold.



3. Locust. Chin on floor. Make fists, thumbs down- keep chin on floor and raise legs-Hold-lower legs and relax head to side.



4. Bow. Chin on floor, bend legs, reach back, clasp both ft., look up,- Hold-Release. Relax head to side.



5. Cobra. Chin on floor. Raise head & chest, hands under chest, keeping hips on floor, stretch up, look up -Hold.— arms down to sides, head down, relax.

BAND 2



6. Deep knee bends. Stand on toes, bend knees only as far as is comfortable. Straighten up, put heels down. Repeat.



7. Touch toes. Keeping knees bent, touch toes. Stretch up.



8. Side bends. Ft. slightly apart, bend torso r. and l., sliding hands down each side. Keep knees relaxed.



9. Windmill. Feet apart, knees bent, lock hips and knees forward. Keep arms out shoulder height. Twist upper torso r. and l.

BAND 3



10. Standing leg stretches. Bend r. knee up, stretch leg forward. Bring leg straight down. Alternate legs.



11. Opposite arm and leg. Stretch arms up, swing l. leg up. Bring r. hand down to touch, stretch arm up. Repeat other arm and leg.



12. Kicking back. Alternate leg kicks back - at same time arms press back. Side kicks. Arms out shoulder height, kick to side - r-l-r-l.



13. Fencing. Deep lunge, bring ft. together. Several times. Repeat other side.

BAND 17



44. Drop head gently - forward and back.



45. Push chin forward - pull chin in.



46. Drop head from side to side.



47. Chin to side - chin down and up. Turn chin to other side, repeat.

BAND 17 (con't)



48. Head roll. Roll head gently forward - right - back - left. Reverse: Forward - left - back - right - keep reversing each time.

BAND 18



49. Thigh Pull. A. Lift hips - B. pull heels together - C. and sit. Repeat.

BAND 19



50. Pivot.
A. Legs and arms stretched opposite directions on floor.

B. Swing arms and legs past each other.

C. Reversed position of arms and legs. Repeat.

BAND 20



51. On Hands and Knees.
A. Head down to knee.

B. Head up - stretch leg back. Do several times then repeat with other leg.

BAND 20 (con't)



52. A. Swing leg across. B. Stretch leg out. Do several times then repeat with other leg.

BAND 21



53.
A. R. leg stretched up.

B. Cross leg to l. hand and up.

C. Stretch leg out to r. hand and up. Do several times then repeat with l. leg.

BAND 21 (con't)



54. Same as 53 with knee bent.


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Photography By —
F. L. OWEN

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# SERGEI RACHMANINOFF

## SONATA IN C MINOR, OP. 19

FOR PIANO AND 'CELLO

# ZOLTÁN KODÁLY

SONATA, OP. 4, FOR 'CELLO AND PIANO

HARVEY SHAPIRO, 'CELLO  EARL WILD, PIANO




H-1155

H-71155

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SIDE ONE

# SERGEI RACHMANINOFF

(1873-1943)

## SONATA IN C MINOR, OP. 19

### FOR PIANO AND 'CELLO

1. Lente; Allegro moderato (9:59) 2. Allegre echerzando (7:53) 3. Andante (5:17)

SIDE TWO

4. Allegro mosse (9:52)

# ZOLTÁN KODÁLY

(b. 1882)

## SONATA, OP. 4, FOR 'CELLO AND PIANO

1. Fentesie (7:53) 2. Allegro con spirito (8:57)

HARVEY SHAPIRO, 'CELLO EARL WILD, PIANO

H-71155 (steree)
H-1155 (mono)

The mester tepes for this recording were produced with the revolutionery new Oelby Noise-Reduction System known es the S/N Stretcher, by which all seunds net eriginelly e pert ef the microphoned signal ere reducad e full 10- te 15-db belew their nermal lavels. The residual effects ef tape hiss, channel cross-talk, high-frequency flutter, and tepe print-through ere thus rendered inaudible, while no meesurebie distortion is introduced inte the recorded signal itself, ner is there eny secrifice ef the full frequency spectrum. This results in a recerded seund ef utmest clarity and very wida dynemic range, unebteinabla by conventienal meens. This is the first recerding preduced with this system te be made and issuad in the U.S.A., snd wes engineered by Elite Recordings, Inc., New York.

The two 'cello sonatas on this record make good companions, both in sympathy and in contrast. Both are youthful products of their creators' early maturity; both are from the tail-end years of Romantieism in the early part of this century. Neither yet reflects more than a hint of the "twentieth-century blues"—that mixture of pain, terror, and cynicism that has animated much of the music written since that time.

Both works, too, were composed in their respective authors' twenty-eighth year, at a time when each was at the turning-point of his fame, moving from a local reputation out onto the international musical stage. Both works date from a period of stylistie consolidation in their composers' lives, when student pieces had been put behind or absorbed, when an "Opus 1" had been safely published for posterity and succeeding works were already pouring forth in the wake of youthful success. At the same age (twenty-eight), Beethoven had completed his piano sonatas of Opus 10, and would publish the "*Pathétique*" the next year.

The Rachmaninoff Sonata, Op. 19, dates from 1901, the year of the Piano Concerto No. 2, Op. 18, which it strongly resembles. The Kodály Sonata, Op. 4, dates from December, 1909, to February, 1910. If those dates seem startling, we must remember that while the two composers were born only nine years apart, Raehmaninoff died at a mere 70, back in 1943, whereas Kodály outlived him—and in a sense out-composed him—by a full quarter-century. That Kodály would stand in the 1960s as a celebrated "contemporary" composer, while Rachmaninoff would be thought of as a "classical" master out of a dimming past, was, however, a development still far in the future, as of 1901 and 1910.

And yet, a great deal happened in musie between those two dates—enough to make for sharp and interesting differences, within the late-Romantic framework, between these two works.

In 1901 the school of late-Romanticism was still very mucli the norm, the neutral center of a musical expression that was still dominated by Tchaikovsky and Brahms—both lately deceased but very much alive in musical terms. Wagner's was still to an extent the "music of the future", and the hot arguments between Wagnerians and the proponents of Brahms had not yet grown dated (even a Bernard Shaw—then a young musie eritic—could take them up). Saint-Saëns, in his late sixties, ruled in France, and the pupils of the late César Franck were in the musical news; the young Debussy was between composing his orchestral *Nocturnes* and *La Mer*. The new Impressionist music was in full bloom. In Germany, there was that young firebrand Richard Strauss, nearing the end of his great series of controversially "modern" tone-poems. Mahler had completed four of his symphonies; Schoenberg had written his impetuously expressive *Verklarte Nacht*, for string sextet (he was still far from serialism). In the North, Sibelius was at work—and there was young Rachmaninoff.

Rachmaninoff's brand of music was very seldom small-scale. His tremendously muscular piano technique, the huge caveman hands and the long, lanky arms were the expressive tools of the mind—dark and moody as well as curiously sentimental, sullen and rhapsodie, passionate and yet strangely defensive, even dour, and often filled with a sombre preoccupation with death. The stark theme of the *Dies irae* appears often in Rachmaninoff's works. Not, however, in the 'Cello Sonata. An earlier, much shorter work, the wholly typical Prelude in C-sharp minor, had launched the composer-pianist on his bleakly eloquent way at the age of twenty. Though he came to detest that piece, its mood was often to return in works of a sunnier nature, such as the Second Piano Concerto, and the present sonata. Cast in the grand manner, it is nevertheless neither strident nor strained. Inevitably, the piano part is of the kind that fell naturally under the fingers of one of the century's prodigious pianists. Not that the Raehmaninoff piano dominates the 'cello—far from it. As every virtuoso pianist and every conductor knows, Rachmaninoff was one of the most skilful writers of accompaniment music, the sort that, in all its complexity, pours quietly from the piano as the most perfectly discreet background for a solo melody. For every bravura piano passage in this sonata, there are pages of total pianistie cooperation with the 'cello—the piano figurations black and thick on the printed page, yet sounding, under a master's hands, almost like the gentle murmurings of *L'Après-midi d'un faune*. It is, indeed, a very special kind of ensemble piano sound.

There are characteristic Rachmaninoff trademarks everywhere in this music. There is the "big theme" (recognizable, but here somewhat subdued), that grandiloquent melody in pulsing octaves that rises and falls in long-drawn spans of sheer sensuousness until it subsides in a shower of brilliant technical fireworks; it is the sort of theme that often bursts out of the classical into popular music. There are the explosions of huge resounding chords and massive arpeggios to make the piano tremble (yet never drowning out the 'cello). And there are the frequent dramatic pauses—the ensuing music relaxing into a pensive *ritardando*, only to burst forth anew.

In these pauses we have a major clue to Rachmaninoff's thinking in this rhapsodic ehamber music. Beethoven—following Haydn's example—made frequent use of such pauses at moments of supreme structural importance. In Rachmaninoff's music they represent no more than a renewed start—an intake of musical breath. Rarely do they serve to introduce a significant structural feature such as the development, or the recapitulation in the tonic key. And yet all of those structural points are to be found in the music. Indeed, Rachmaninoff is remarkably conventional; the music follows the most traditional outward laws of sonata form, from the opening sonata-allegro (with slow introduction), to the slow movement in song form, ABA, the scherzo-trio-scherzo third movement (even to the sectional ABA CDC ABA shape), and on to the brilliant, rondo-like finale. Everything is in its place—the tonic-key *allegro* theme of the first movement, with its transition from tonic to dominant (over a characteristic Rachmaninoff pedal point); the central development; the proverbial chain of harmonies in flux (Rachmaninoff harmonies, between long pedal points, are always in flux); the home-key recapitulation, inclusive of first and second themes. There is no veering away from the outwardly orthodox, here or in the succeeding movements.

The structural skeleton stems, in fact, from the classic forms crystallized by Haydn and Beethoven, well over a century before. But the special shape of this music reflects the 1840s and the world of Robert Schumann—the first Romantic to adapt the defining elements of the academic sonata to that sensuous dream-fantasy that is the soul of Romantic expression. Schumann often floundered into near-shapelessness in his sonata format, though rescued by the same immediacy of expression that holds our attention in Rachmaninoff's music, where the structure is as smooth as oil, yet wholly unobtrusive. It was a skilful art, of which the moody Russian was the last great exponent, and echoes of it still exist in present-day music. It refashioned the older conventions of sonata form into a wonderfully convenient, soft skeleton on which to drape the fluid emotional improvisations of Romanticism. In this school of thought, all the key moments of tension and resolution—the essential girders of the compositional structure so elegantly employed by Haydn and so solidly by Beethoven—are merely passing episodes, just significant enough (and no more) to hold the music in one piece within the long Romantic plane of expression.

By 1910, a scant nine years after Rachmaninoff's, Kodály's 'Cello Sonata appeared—in a greatly changed age. If Rachmaninoff bowed to the Romantic tradition of Schumann, Kodály was in the midst of newer things. His "sonata form" is indeed far removed from Schumann's, as are the twin poles of his expression in this early phase of his career: the assimilated influences of Debussy and, oddly at odds, the brand-new *echt*-nationalism of Hungarian folk music, which Kodály and Bartók (pioneers of the present-day interest in folk music) had been studiously collecting in the field for some five years before this work was composed. No more gypsy tunes à la Liszt and Brahms: now it was genuine ethnic village song. Its influence, still curiously related to the lighter side of Debussy, is felt throughout the faster second movement of the pair that constitute the sonata. Those who know Bartók will recognize this influence quickly.

The first movement is sheer mystic Impressionism, of a late variety. By 1909, Impressionism had hardened and deepened, yet still held its power as a contemporary expression. Kodály's is more passionate, less ethereal than that of the early Debussy (though no more musically expressive); this was a transitory phase in the long-living Hungarian's prolific output. But the very conscious avoidance of clear-cut themes, of sectional divisions, the deliberately floating texture of rippling pianistic arabesques and moonlit 'cello décor, indicate the new and further breakdown of the classic sonata structure. There is not even an intuitable sonata shape here, though the elements are there for the studious to uncover ever so expertly hidden from the public gaze. And note the dark, shadowed return of the slow opening of the sonata at the very end, a foreboding sound and yet still an echo of that purely sensuous return to sleep of Debussy's *L'Après-midi d'un faune*—set to the very same notes as the opening of that familiar work. While he was at it, Kodály was a thoroughly expert Impressionist.

EDWARD TATNALL CANBY

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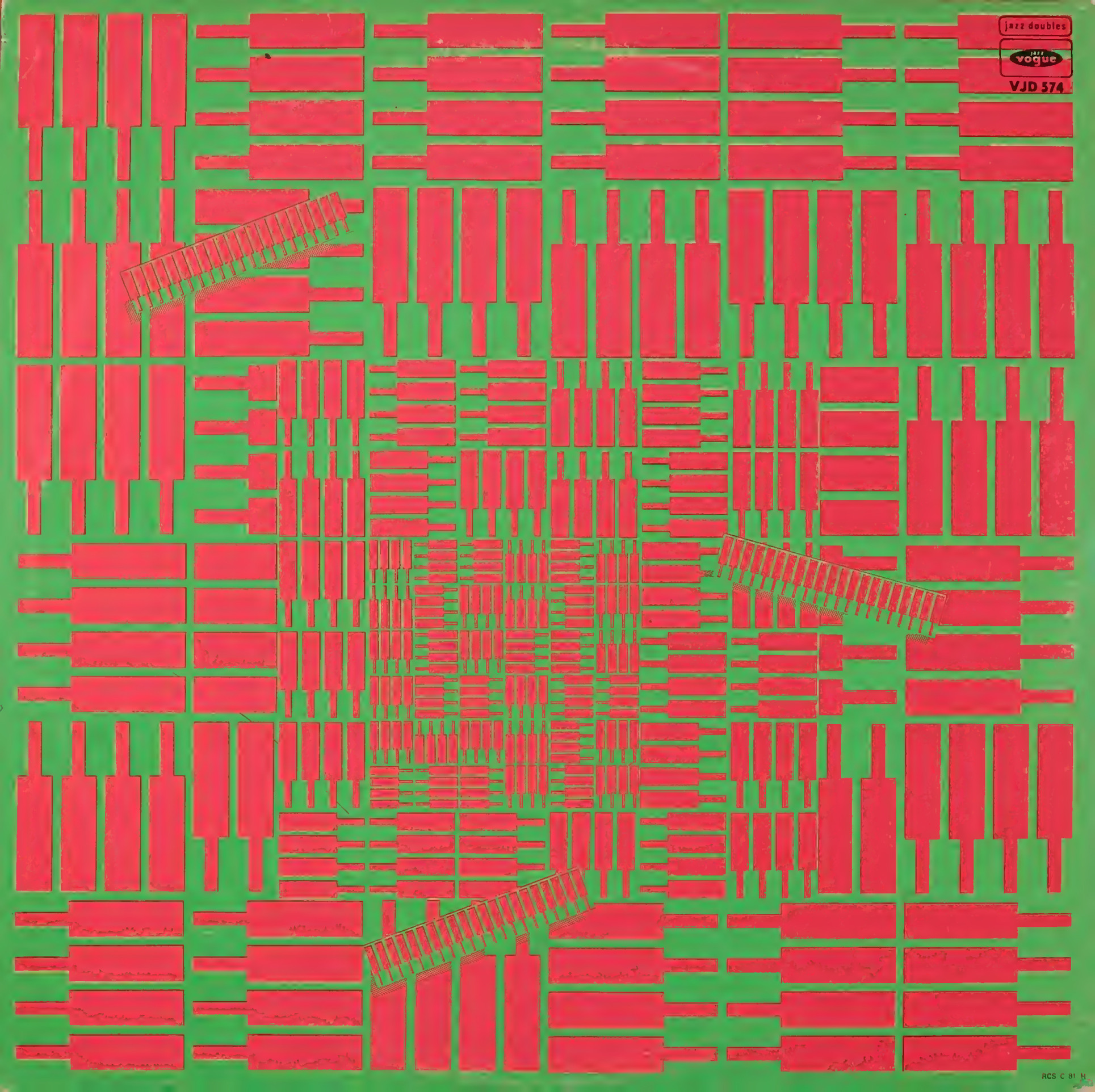
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# PAT MCLAUGHLIN



ALL RIGHT - OK!

| • SIDE ONE • | • SIDE TWO • |
|---|---|
| I DEPEND ON YOU | TREAT YOU RIGHT |
| HONEY LET THAT TRAIN ROLL | NO PROBLEM |
| LONG, LONG, TIME | HELLO BIRMINGHAM |
| WITHOUT A MELODY | WIND IT ON UP |
| I'M IN THE MOOD | REAL THING |

ALL SONGS WRITTEN BY PAT MCLAUGHLIN

• Pat McLaughlin: Guitar and Laad Vocals •
• Dwight Scott: Organ, Piano, and Back-up Vocals •
• Larry Paxton: Bass and Back-up Vocals •
• Bob Matar: Drums •
• Tony Newman: Drums on "I'm In The Mood" and "Treat You Right" •
• Glenn Riauf: Steel Guitar on "Long, Long, Tima" •
• Bobby Ogdin: Piano on "Wind It On Up" and "Long, Long, Tima" •
• Mitch Humphries: Piano on "Treat You Right" and Back-up Vocals •
• Horns by Tha Muscle Shoals Horns and also Jay Pattan •
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# AN INTERNATIONAL TRIUMPH!

## LEONARD BERNSTEIN
*and*
## THE NEW YORK PHILHARMONIC

## SHOSTAKOVITCH SYMPHONY NO. 5, OP. 47




Dimitri Shostakovitch and Leonard Bernstein Share an Ovation at the Historic Concert in the Bolshoi Zal of the Moscow Conservatory.

# AN INTERNATIONAL TRIUMPH! LEONARD BERNSTEIN NEW YORK PHILHARMONIC / SHOSTAKOVITCH SYMPHONY NO. 5

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## TOUR ITINERARY

**Left New York**
August 3, 1959
**Athens**
Aug. 5th and 6th. Bernstein conducting
**Baalbek**
Aug. 8th (Schippers cond.) and 9th (Lipkin cond.)
**Istanbul**
Aug. 11th and 12th (Bernstein).
**Salonika**
Aug. 13th (Bernstein)
**Salzburg**
Aug. 16th (Bernstein)
**Warsaw**
Aug. 18th, 19th, 20th (Bernstein)
**Moscow**
Aug. 22nd, 23rd, 25th, 26th (Bernstein).
**Leningrad**
Aug. 28th, 29th, 30th (Bernstein) and Aug. 31st, Sept. 1st and 2nd (Schippers)
**Kiev**
Sept. 4th and 5th (Schippers) 6th and 7th (Bernstein).
**Moscow**
Sept. 9th and 10th (Schippers), 11th (Bernstein)
**Scheveningen**
Sept. 13th (Bernstein)
**Duesseldorf**
Sept. 15th (Schippers)
**Essen**
Sept. 16th (Schippers)
**Wiesbaden**
Sept. 17th (Schippers)
**Luxembourg**
Sept. 18th (Schippers)
**Paris**
Sept. 20th (Bernstein)
**Basle**
Sept. 21st (Bernstein)
**Munich**
Sept. 22nd (Bernstein)
**Belgrade**
Sept. 23rd (Bernstein)



*Poster announcing Istanbul Concert.*

**Zagreb**
Sept. 24th (Bernstein)
**Venice**
Sept. 26th (Bernstein).
**Milan**
Sept. 28th and 29th (Bernstein)
**Hamburg**
Sept. 30th (Bernstein)
**Berlin**
Oct. 1st (Bernstein)
**Oslo**
Oct. 2nd (Bernstein)
**Helsinki**
Oct. 4th (Bernstein)
**Turku**
Oct. 5th (Bernstein)
**Stockholm**
Oct. 6th (Bernstein)
**Goteborg**
Oct. 8th (Bernstein)
**London**
Oct. 10th (Bernstein)
**Arrive Washington, D.C.**
Arrive Washington, D.C. October 12, 1959
**Washington**
Oct. 12th (Bernstein).
**Return New York**
Return New York October 13, 1959

The publisher is Leeds Music Corp. (ASCAP) and the timings are as follows:

SIDE I
Moderato—16:15
Allegretto—4:55

SIDE II
Largo—15:35
Allegro non troppo—8:55

## BERNSTEIN AND PHILHARMONIC SCORE INTERNATIONAL TRIUMPH

### Eight Week Tour of Europe and Near East Capped by Twenty Day Tour of Soviet Union


*Leonard Bernstein applauds with audience in Moscow*

On Oct. 12th Leonard Bernstein and the New York Philharmonic completed a musical expedition through seventeen countries in Europe and the Middle East. The one hundred and six members of the orchestra returned home with echoes of the ovations that followed each of the fifty concerts they performed in twenty-nine cities still ringing alike in their ears and in the press reports of the nations where they were heard.

Under the auspices of the President's Special International Program for Cultural Presentations, the musicians scored not only what was called the tour "likely to go down as the most successful of all time" by *Time* magazine but also a resounding diplomatic coup. More expressions of friendship and goodwill have rarely been heard by U. S. personnel of any skill on any assignment. One example: after a concert in Russia, as Bernstein stepped out for his sixth bow, already laden with flowers, he received from a woman in the audience a small doll. Inside its skirt were inscribed these words: "Thank you for our joy."


*Leonard Bernstein in Athens*

Opening its tour in Athens the orchestra played its first concert in the open air theatre at the foot of the Acropolis, as if in tribute to the Greek ideals of mind and spirit. "Concerts like these," one typical review read, "do not satisfy only the most demanding music-lover, but inspire the audience with a feeling of worshipping veneration on the one hand and of thrilling enthusiasm on the other." At the Athens concert a halt had to be called after three encores to allow the exhausted performers to rest. "We are very tired from a long plane flight," Mr. Bernstein explained to his audience. As he left the platform a member of the audience was heard to shout: "A new god has come to Athens!"

In Lebanon, where the Baalbek Festival was underway, the chairman of the organization expressed open dismay at the tremendous enthusiasm generated by the Philharmonic's appearance. "I want to cry," he is quoted as saying. "Everything now will be anticlimactic."

In Turkey the police had to be called out to protect the orchestra members and audience from the surging crowds. In Salzburg and Warsaw, as everywhere along the line, sold out houses were the rule, and in Salzburg the Orchestra was treated to a standing ovation, a rare event in this city of traditionally exacting musical criteria.

**On to Moscow**

But it was when Bernstein and the Philharmonic moved into Russia that the eyes of the world focused most sharply upon them. The best Soviet musical people turned out to hear and witness conductor and orchestra. Kabalevsky, Khachaturian and Kogan turned in sizable articles to the official Soviet papers. Poet Boris Pasternak, in seclusion since his public chastisement for his novel *Doctor Zhivago*, made his first public reappearance for the final Moscow concert, at which composer Dmitri Shostakovitch turned up on the platform to share in the applause after a rousing performance of his Fifth Symphony. At each concert in Leningrad there were approximately eight hundred standees, and Bernstein's side tour of the famed Rimsky-Korsakov conservatory was accompanied by the entire faculty.

Perhaps the most exciting moment of the many exciting moments which orchestra, conductor and audiences experienced was the first Moscow concert. "The applause," reported Osgood Caruthers to the New York *Times*, "started at the beginning, when Mr. Bernstein directed the Soviet national anthem in a bright, quick-tempoed way that most in the audience had never heard before. But the enthusiasm rose to an almost overwhelming peak at the final great crescendo of the last number of the program, Shostakovitch's Fifth Symphony. Mr. Bernstein was called back dozens of times to take bows. He received bouquets. He threw kisses to the audience and then, following the Russian's own custom, he began to applaud with them."

One such ovation—audience and conductor applauding each other and the magnificent orchestra—went on for twenty minutes.

The road back—which led through France, Yugoslavia, Italy, Germany, Scandinavia and England—was a long airborne march of triumph. To the music made by the orchestra the response was everywhere tremendously enthusiastic. But there was more to the tour than that. As Carlos Moseley, the Associate Managing Director of the Philharmonic expressed it in an article for the New York *Herald Tribune*: "That its prime mission of spreading good will has been accomplished in exceptional fashion seems beyond dispute. Recent world developments have led one Western European newspaper to comment: 'With the New York Philharmonic's playing of U. S. and Soviet music on the same program tonight, the international stage has been set for the forthcoming meeting of Eisenhower and Khrushchev.'"

## BERNSTEIN BIRTHDAY MARKS TRADITION-SHATTERING CONCERT

On the evening of his forty-first birthday Leonard Bernstein presented to his audience and the music-loving population of the Soviet a concert that shattered traditions and drew wild acclaim. In Moscow's formidable Tchaikovsky Conservatory he presented two Stravinsky works that had been, if not banned, certainly long neglected in the Soviet Union. The conductor broke another tradition by turning to address the audience in a brief description of the riotous reception of one of these works, *Le Sacre du printemps*, in its première performance in Paris, depicting it as the cause of "a musical revolution five years before your own revolution. Then five years after your revolution," he continued, "he (Stravinsky) created another revolution by turning to the neoclassic form—no longer Russian in nature or based on ancient folklore but going back to Bach and Handel for his roots." This was by way of introducing the second Stravinsky work, the Concerto for Piano and Wind Orchestra.

During the day gifts and expressions of appreciation had poured in to Mr. Bernstein's headquarters from Soviet and American friends alike. But, in the conductor's words, his most magnificent present was "the truly fabulous and unexpected reaction of these people tonight."

## RUSSIAN PAPERS APPLAUD ORCHESTRA AND CONDUCTOR

### Pravda and Izvestia Hail Extraordinary Musicianship Of Entire Ensemble

Reviews of the concerts of the touring Philharmonic published in the Russian press were, with few exceptions, wildly favorable to the orchestra, its conductors, and the interpretations presented to the Russian public in Moscow, Leningrad and Kiev. In a signed article for *Izvestia*, Aram Khachaturian cited "the extraordinarily wide range of the music performed by the New York orchestra." "This orchestra," he continued, "consists of marvelous musicians, many of whom are surely great artists. At the same time their ensemble is wonderful. The timing of the orchestra is faultless; listeners are captivated by the purity of intonation and the beauty of tone of the solo instruments."

**Pravda lauds Bernstein and Shostakovitch Fifth**

Leonid Kogan, writing in *Pravda*, described Leonard Bernstein as "a sparkling representative of the conductors of the young school. In his distinguished appearance happily there is to be found great musicality, a genuine temperament and a high feeling for the most different musical styles. He subtly controls the orchestral timbers, including the pianissimo and the powerful forte passages. One feels that the orchestra understands him fully, and this 'single breath' of the conductor and the orchestra produces a great impression. We were surprised by the depth of feeling and the conductor's singular conception in the interpretation of the Fifth Symphony of D. Shostakovitch. The virtuoso bravura and the fiery rhythms of the Scherzo, the philosophical contemplativeness of the third slow movement, the dramatic intensity of the Finale—all these carried one away in the performance by Bernstein." The *Pravda* article also cited John Corigliano for his excellent solo work in the Shostakovitch Symphony

**Vechernyi Leningrad gives Bernstein his**

A long and detailed biography of Mr. Bernstein's early years, first works, associations with elder conductors and rise to leadership of the Philharmonic appeared in *Vechernyi Leningrad* (Evening Leningrad) September first under the title "The New York Orchestra." The article went on to discuss some of the American works that were being presented to Soviet audiences for the first time and, conversely, the interpretation of Russian works by the orchestra "We are glad that Bernstein loves and understands Soviet music," it stated "Judging by his performance on the Leningrad opening night of the Scherzo of the Shostakovitch Fifth, as an encore, the conductor brings much new to the traditional manner of interpretation of this work. He interprets this music with great plasticity, clarity and fire, stressing the warmth and spontaneity hidden in it."

**"Music being horn onstage"**

"To characterize the performing style of the New York Orchestra," the Leningrad article continued thoughtfully, "it is necessary first of all to stress that it is not something apart from the style and appearance of the orchestra It is astonishing how in a short time (Bernstein has led the orchestra about a year) the orchestra has succeeded in establishing such profound contact with its conductor.... The most valuable characteristic of conductor and orchestra is the desire for unusual, emotionally 'open' musical communicativeness. It seems that music is being born on the stage in a vivid artistic surge. The high discipline, the irreproachable cohesion, the ideal timing, the complete concentration, and with no inner tightness! Every player seems to feel himself a soloist, expressing the essence of the music in correspondence with his individual understanding and feeling."

## KABALEVSKY REVIEWS THE FIRST CONCERTS

### Article Published in Literaturnaya Gazeta

In an article published in the *Literaturnaya Gazeta* August 29th, 1959, Dmitri Kabalevsky summed up his reactions to the first series of Philharmonic concerts in Russia. The article began by mentioning the three orchestras that the Russian public has now heard in the last three years—the Boston and Philadelphia, in addition to the Philharmonic—and summing up One thing can be said: all three orchestras worthily uphold the reputation of the U.S. as a country of high symphonic culture."

**On the Shostakovich Fifth**

The latter part of the review was given over in large part to a discussion of the local reaction to the orchestra's rendering of the Shostakovich Fifth Symphony. "With amazing absorption," it read, "as if creating before our eyes this monumental symphonic drama, the orchestra moved along, submitting to the artistic will of the conductor, from one part to another, from one climax to the next. Not a single detail of the score escaped Bernstein's attention, and at the same time the breadth of the performance was so great as to be rarely heard in performances of this symphony. As for the tragic peak of the symphony in its third movement, it is only a very talented and human artist who can achieve such an overflowing and tragic musical performance."

**Differences cited**

"On the occasion of the performance of the last part of the last movement," Kabalevsky continued, "an argument arose among musicians in the audience: 'Bernstein deprived the finale of its characteristic festivity and solemnity!' some objected. 'But he added a dynamism which the piece lacks!' others said approvingly. Yes, of course, having played the finale differently from what we are accustomed to hear, Bernstein entered into a dispute with our established tradition. Well, the same has happened with the music of great masters of the past: the tradition set by the first performance, even if it was done by the composer himself, was not always eternal and unbreakable. In this case I am sure that Bernstein entered into an argument with the tradition of performance but not with the composer's intention. From his performance has disappeared the solemnity which is part of the development of this music, and at the same time, it became apparent that the 'dynamic force' which is part of the leading theme of the finale is so strong that it can fill with its energy the whole movement, and not only its exposition, as it seems only in a 'traditional' conception."

**Finds for Bernstein**

"In addition," the review concluded, "Bernstein's interpretation seems to be nearer to the composer's tempo marks indicated in the score. In any case, in this interesting argument, I completely take Bernstein's side, and also, I am convinced, the side of the music of Shostakovich."


*Composer Dmitri Shostakovich*

## *Composer's Statement About This Symphony*

In the preface to the score of his Fifth Symphony, Dmitri Shostakovitch wrote the following statement about the meaning of his work. The statement, cited by Howard Shanet in the notes for the program of the first Philharmonic concert in New York after the tour, reads as follows: "The theme of my Symphony is the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man with all his experiences. The finale resolves the tragically tense impulses of the earlier movement into optimism and the joy of living."

Composed in 1937, the work is in four movements: 1) Moderato; 2) Allegretto; 3) Largo; 4) Allegro non troppo.

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COLUMBIA MASTERWORKS

# Leonard Bernstein

## New York Philharmonic

## Prokofiev: Peter and the Wolf

Narrated by Mr. Bernstein

## Tchaikovsky: Nutcracker Suite



Photo by Columbia Photo Studio / Henry Parker


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Leonard Bernstein
New York Philharmonic
Tchaikovsky: Nutcracker Suite
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Narrated by Mr. Bernstein
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"...expert virtuoso; her rhythm superb, her confidence epochal." NEW YORK TIMES

# VIDA CHENOWETH

## Classic Marimbist

BACH: CHORALE; SONATA

TELEMANN: CANONIC SONATA
(with Samuel Baron, flutist)

FISSINGER: SUITE FOR MARIMBA

MUSSER: PRELUDE; THREE ETUDES

GOODRICH: OCTAVE ETUDE



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# VIDA CHENOWETH

## Classic Marimbist

side 1

Bach: Chorale—"Herzliebster Jesu"

Bach: Sonata in G Minor

Telemann: Canonic Sonata in A Major
(with Samuel Baron, flutist)

side 2

Alfred Fissinger: Suite for Marimba

Lorraine Goodrich: Octave Etude in D Minor

Clair Musser: Prelude in G Major Etude in C Major
Etude in B Major Etude in A-flat Major

### THE ARTIST

Vida Chenoweth chose the marimba as her instrument because it was a challenge: "In the little town of Enid, Oklahoma, where I was born, father sold musical instruments. For our Sunday entertainment, we were taken to the store where we could play the instrument of our choice. I was studying piano, but an infected finger prompted me to try the marimba and I became fascinated. A marimba teacher lived in our town. I studied with him for about a year, when he left for lack of business. From then on, it was a matter of applying everything I knew about the piano and music to the marimba. I had to devise my technique as I went along." Miss Chenoweth was the first to play polyphonically on the instrument, and to learn to do that required tremendous patience. It took her nine months to work out her first Bach chorale. "Bach has opened up all the technique of the marimba for me. I learned, for instance, to do mordents with two mallets in one hand—a feat which I was told couldn't be done. The Bach I play is already so beautifully outlined for the marimba that I don't have to alter it. I play all music exactly as written; I never transcribe or adapt. I find, too, that there is no end to striving for new colors."

This devoted young musician—slight, with sparkling blue eyes, of Welsh descent and charmingly frank of manner—has not had an easy time gaining acceptance for the unusual instrument whose difficult technique she has so thoroughly mastered. Her debut on November 18, 1956 at New York's Town Hall was made without the usual fanfare, but the audience soon realized that it was in the presence of an artist of unusual gifts. Nor were the critics long in following suit: "She is an expert virtuoso: no false notes were detected, her rhythm superb, her confidence epochal" (Harold C. Schonberg, New York *Times*); "...every inch an artist" (Louis Biancolli, New York *World-Telegram and Sun*); "...a star performance and a bewitching one—no question of that" (Jay S. Harrison, New York *Herald Tribune*).

Today Miss Chenoweth has shown that her faith in the marimba as an instrument worthy of concert hall status has been fully justified—her crowded schedule of concert engagements is ample proof. She has become to the marimba what Segovia is to the guitar.

### THE INSTRUMENT

The marimba, one of the world's oldest musical instruments, comes to us from the jungle. One of its forerunners was a Hindu ceremonial instrument used as long ago as 2,000 B.C. Although its exact origin is unknown, it is native to China, The East Indies, Africa and Latin America.

In Java, Bali and Africa, the counterpart of the marimba forms the nucleus of the orchestra. It is played from a seated position in these countries but in Latin America the player stands. The instrument as we know it is directly descended from the Guatemalan marimba. It has 49 keys made of tropical rosewood, each tuned by precise filing. Below each key is a tubular resonator of metal that sustains and amplifies the tone once the key has been struck. (These resonators distinguish the marimba from its close relative, the xylophone.) The mallets have flexible handles with heads of rubber (for percussive sounds) or yarn (for rich, legato sonorities). The player may employ as many as six mallets at a time, although four or two are more usual and less unwieldly.

Although the marimba has been thought of primarily as a supplement to the percussion section of the orchestra, Miss Chenoweth demonstrates its soloistic capabilities by producing an exceptionally wide range of musical expression, particularly a mellow bass, sustained legato, and simultaneous melodic lines.

### THE MUSIC

The Chorale is a setting by Bach of the hymn "*Herzliebster Jesu, was hast du verbrochen*" for four vocal parts. The Sonata in G Minor for unaccompanied violin is played note for note, as Bach wrote it—as is the Chorale. The four movements are *Adagio, Fuga, Siciliano* and *Presto*. The Canonic Sonata in A Major by Georg Philipp Telemann (1681-1767) was composed for two unspecified instruments and is usually played by two violins or two flutes (without continuo). Miss Chenoweth is joined by Samuel Baron, flutist, in this work, which consists of a *Vivace, Cantabile* and *Scherzando*.

The remaining compositions in this recital were originally conceived for the marimba. The four-movement *Suite for Marimba* by Alfred Fissinger is unique—the first polyphonic piece written for the instrument.

Composer Clair Musser is also an acoustical scientist and founder of the Chicago firm that manufactures marimbas. His etudes for the marimba are characterized by Miss Chenoweth as "scherzo-like, Mendelssohnian, facetious."

The single *Etude* by Lorraine Goodrich is a study in the difficult technique of adjusting the mallets to varying octave spans in rapid octave passage work. (No two octaves on the marimba are equidistant.)

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I
BACH: CHORALE—"HERZLIEBSTER JESU, WAS HAST OU VERBROCHEN"—Public Domain — 2:14
BACH: SONATA IN G MINOR, B.W.V.1001 – Public Domain
Adagio — 3:02
Fuga (Allegro) — 4:37
Siciliano — 2:25
Presto — 3:50
TELEMANN: CANONIC SONATA IN A MAJOR—Public Domain
Vivace — 2:08
Cantabile — 2:15
Scherzando — 2:50
23:53

SIDE II
ALFREO FISSINGER: SUITE FOR MARIMBA—Alfred Fissingor
Rather slowly — 4:55
Fast and jauntily — 1:50
Moderately slow—Simply — 3:47
Very fast—With dash — 1:15
LORRAINE GOODRICH: OCTAVE ETUDE IN D MINOR—Lorraine Goodrich — 1:37
CLAIR MUSSER: PRELUDE IN G MAJOR, Op. 11, No. 3—Gamble Hinged Music Co. (ASCAP) — 1:33
CLAIR MUSSER: ETUDE IN B MAJOR, Op. 6, No. 9—Gamble Hinged Music Co. (ASCAP) — 1:10
CLAIR MUSSER: ETUDE IN C MAJOR, Op. 6, No. 10—Gamble Hinged Music Co. (ASCAP) — 1:09
CLAIR MUSSER: ETUDE IN A-FLAT MAJOR, Op. 6, No. 2—Gamble Hinged Music Co. (ASCAP) — 2:00
19:53

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# ARNETT COBB

# the wild man from texas



CLASSIC JAZZ 302

# ARNETT COBB

**Side One**

**SMOOTH SAILING**
(ARNETT COBB) 7'08

**DUTCH KITCHEN BOUNCE**
(ARNETT COBB) 4'50

**FLYING HOME N° 2**
(HAMPTON GOODMAN) 8'20

**Side Two**

**WHERE OR WHEN**
(RODGERS-HART) 6'28

**THE NEARNESS OF YOU**
(H. CARMICHAEL N. WASHINGTON) 6'33

**GHOST OF A CHANCE**
(YOUNG WASHINGTON CROSBY) 4'57



## the wild man from texas

**PERSONNEL:**
**Arnett Cobb, tenor sax**
**Wallace Davenport, trumpet**
**Buster Cooper, trombone**
**Eddie Chambfee, tenor sax**
**Earl Warren, afto sax**
**Milt Buckner, organ, vfbes**
**André Persiany, piano**
**Roland Lobfígeois, bass**
**Panama Francis, drums**

Smooth Sailing and Nearness of You
are arranged by André Persiany

Tenor sax solos: Where or When:
Arnett Cobb (16 bars), Eddie
Chamblee (16 bars), A.C. (16),
E.C. (16), Milt Buckner (32), A.C. (32)

Recorded at Condorcet Studio, Toulouse,
on May 6th 1976 (A1-A3)
and Barclay Studio, Paris, on May 12th (B1 - B3),
May 20th (A2) and May 30th (B2) 1976.

Supervised by Jacques Morgantini.

Licensed by Black and Blue

Photo: Jean-Pierre Tahmazian

Cover and liner design: Leo Bliok / Jeff Vogt

Cover fllustration: Woodrow Nash

Arnett Cobb is one of the most cheerful, warm and humorous musicians engaged in the business called jazz. Unlike most of those who sing the blues about the dues they've paid, Cobb has really had a whole lot of pain, bad luck and trouble, far more than any one man might expect in a lifetime. Yet whenever adversity struck him down, he emerged from the hospital prepared to blow, and swing, and fight again. The Lord certainly gave him the strength to bear his crosses. Or perhaps a better word for the gift would be courage.

Nowadays he swings across the stage to his chair on a pair of crutches, and lays them down. Most of the time, slightly hunched, he will stand on his own two feet to take his solos. The music that emerges from his horn communicates with equal power on two levels, the lyric and the rhythmic. He likes to play ballads in a breathy subtone, phrasing the melody so that it swings, and then increasing the rhythmic emphasis as his improvisation develops chorus by chorus. If he gets carried away by emotional stress, he will often return to the melody and exit with a quiet theme statement, just as one of his idols, Ben Webster, liked to do. In between, there may well have been some outrageous quotations, apparently delivered deadpan unless you caught the twinkle in his eye.

There has been a great deal written about the "big sound" of tenor saxophonists born or raised in Texas. It is a big state, of course, and a big sound is appropriate to it, but Arnett Cobb offered an explanation of how the sound came into being in his case. "When I was a kid, I used to take my horn, the music and the music-stand out on the prairie back of the house. I'd practice by the hour out there!"

In the earliest beginnings of jazz, the New Orleans musicians who played on the streets were famous for their big, carrying tones. A familiar, possibly apocryphal story tells how Buddy Bolden could be heard clear across the river from Algiers, and on hot, still nights sounds have a freakish way of traveling. But the *basic* model for most of the Texas tenors was the man from St. Joseph, Missouri, the man with the biggest tone of all—Coleman Hawkins. Herschel Evans, Buddy Tate, Budd Johnson, Jesse Powell, Maurice Simon and even Booker Ervin were all spiritually descended from him, although in later years the younger men would show the influence of Lester Young and others, too. Illinois Jacquet owed something to Hawkins via Herschel Evans, and Arnett Cobb's inspiration stemmed from the same source via Joe Thomas, his close friend in Jimmie Lunceford's band. (For some strange reason, the importance of Lunceford's chief stars—Willie Smith, Trummy Young, Sy Oliver and Joe Thomas—tends to be minimized by latterday historians, but these four exerted a widespread influence in the '30s and early '40s.)

Cobb's senior by some nine years, Thomas was an exciting and determined swinger, one who really believed, like Ellington, that "it don't mean a thing if it ain't got that swing." Born in Uniontown, Pennsylvania, in 1909, he too was influenced by Hawkins, and also by Lunceford's great lead alto, Willie Smith, just as Ben Webster was first influenced by Hawkins and then by Ellington's alto giant, Johnny Hodges. Thomas simplified the Hawkins style in order to swing to the utmost, and he developed a very personal tone that had an arresting vocal quality. Hawkin's vocalized tone and singing lines were a major inspirational factor in the '30s, but in assimilating it musicians like Thomas and Chu Berry still managed to preserve their own individuality. Despite the pronounced vocal character of his tone, too, Arnett Cobb is always easily distinguishable from Thomas, but in terms of attack the two are truly soul brothers.

The entwining history of the great tenor saxophonists is thus full of surprises. The saxophone, for example, was not Cobb's first instrument. Born in Houston, Texas, in 1918, he was first taught piano by his grandmother and then studied violin, but the look of the saxophone attracted him and by the time he was fifteen he was proficient enough on it to join the local band of Frank Davis. His next step was to Chester Boone's band for two years, and from there he went to Milt Larkins's for nearly six. Larkins had played trumpet with Boone and in 1936 he got the opportunity to take a big band into a Houston ballroom. This band was to prove a remarkable incubator of talent. From it, Cleanhead Vinson went to Cootie Williams, and Illinois Jacquet to Lionel Hampton. Jacquet had been playing alto saxophone with Larkins, buf he switched to tenor and was an overnight sensation on *Flying Home*, although it was another Texas tenor, Budd Johnson, who played on Hampton's first record of that number. Meanwhile, Cobb had turned down an offer to take Herschel Evans's chair with Count Basie. The Larkins band was a success, toured the country, played at the Apollo Theatre in Harlem, and then secured a long engagement at the Rhumboogie in Chicago. The onset of W.W. II brought problems, however, and in 1942 Cobb accepted an offer from Lionel Hampton to take fllinois Jacquet's place.

The excitement Jacquet had caused made the fans debate the possibility of *anyone* successfully fifling his chair, but in a very short time Arnett Cobb proved he was more than capable. Extending Jacquet's original solo, he was soon creating more excitement than ever, and *Flying Home No. 2* was the recorded proof. He became known as "The Wild Man of the Tenor Sax," his uninhibited blowing making him a major asset of Hampton's band for five years.

He formed his own small group in 1947 and recorded hits like *Dutch Kitchen Bounce* and *When I Grow Too Old to Dream*, but was forced to disband to undergo a protracted period of hospitalization the following year, a result of a spinal injury as a child. He got another group together in 1951 and had more than recaptured lost ground when, in 1956, he had a serious automobile accident and broke both legs. His doctors advised him to give up playing, but he began touring again in 1957, this time with crutches. It made work hard and tiring for him, so from 1958 onwards he stayed home in Houston for long periods, playing local gigs, leading his own group, teaching, and sitting in with visiting bands like Ellington's—all between further spells of hospitalization.

fn 1973 he went to New York to play in a concert with fllinois Jacquet and his brother, and then on to France for a tour instigated by Jean-Marie Monestier, the sagacious proprietor of Black and Blue records. The French had never forgotten his work with Hampton, and now they were astonished and delighted to find him playing as well as ever. He was reunited there with his old friend and associate in the Hampton band, organist Milt Buckner, whose career had received a new lease of life in Europe, fust as Sidney Bechet's had years before Cobb returned in 1976, when this album was made, and a year later was the veritable sensation of the Nice Festival. Opportunities for him to be heard were also occurring more often in his own country. At the last night of the 1978 Newport Jazz Festival in New York, he participated in a tribute celebrating Lionel Hampton's fiftieth anniversary in the music business. The Carnegie Hall audience gave him a standing ovation for his solos, which included one on *The Nearness of You* as here. A couple of days later, he was off to Nice again!

In between such jaunts, he can be found in his hometown, more than likely blowing up a storm at the Club la Veek on Blodgett Street, where everybody in the room seems to be his friend, including the tall, lean men who keep their big Texas hats on as they dance energetically with girls half their age. Arnett leans back on his chair while the organist takes a couple of choruses. He is smiling. After all, life is to be fived, and life is to be enjoyed.

This set divides Arnett Cobb's chief musical impulses neatly by putting the more rhythmical material on the first side, the more lyricaf on the second. *Smooth Sailing*, *Dutch Kitchen Bounce* and *Flying Home No. 2* are three of the numbers for which he is most famous, and they are given definitive, swinging treatment. No matter how often he plays them, Cobb finds fresh ideas as he improvises. Different accompanists resuft in different routes being taken. Like *The Neerness of You*, *Smooth Sailing* was effectively arranged by pianist André Persiany. Eddie Chamblee, who was one of Cobb's successors in the Hampton orchestra, plays the bridge in the climactic choruses of *Flying Home*, and the second sixteen bars in each of the first two choruses of *Where or When*. For the most part, however, the band's role is supportive while the stars, Cobb and Buckner, ere in the foreground. The latter not only pfeys organ in his inimitable manner, but afso vibes in a sparkling style reminiscent of their onetime leader, Lionel Hampton. A rapport derived from long essociation is not hard to understand, but what is a little surprising is the undiminished drive and enthusiasm these two veterans still possessed and reveeled in the course of this happy encounter. As you will hear, they were cooking, not just going through the motions on old routines.

—STANLEY DANCE
author of *The World of Swing*
(Charfes Scribner's and Sons)

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# HOMAGE

TO

ARTUR RUBINSTEIN

AND

VLADAMIR HOROWITZ

ARTHUR MAC KENZIE, PIANO



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# HOMAGE
TO
# ARTUR RUBINSTEIN
AND
# VLADAMIR HOROWITZ
# ARTHUR MAC KENZIE, PIANO

**Side One:**

HOROWITZ: Oanse Excentrique . . . . . 2:23
SCARLATTI: Sonata in E, Longo 430 . . . . . 3:18
JELOBINSKY: Nocturne, Op. 19, No. 2. . . . . 2:20
LISZT: Valse Oubliée . . . . . 2:44
SCRIABIN: Etude in C-sharp minor, Op. 2, No. 1. . . . . 2:49
HOROWITZ: Variations on Themes from Bizet's Carmen. . . . . 3:42

**Side Two:**

CHOPIN: Sonata No. 3 in B minor, Op. 5B. . . . . 24:56
1st movement (Allegro maestoso)
2nd movement (Scherzo: molto vivace)
3rd movement (Largo)
4th movement (Finale: Presto, non tanto)

Engineer: Scott Kent
Music Consultant & Technical Consultant. Michael Kramer
Steinway Piano by Arthur MacKenzie
Cover Photo: William Frewald
Liner Notes by: Harry Neville

**THE ARTIST**

Arthur MacKenzie began his musical studies when he was six with his mother, a former coloratura soprano and soloist of the Metropolitan Opera. He comes from a musical family, for his father, a Boston businessman, can boast of a professional musical career too: he played the piano for the silent movie theaters while attending Harvard College. MacKenzie began formal musical training when he was eight, but he was interested also in painting. His talent won him several art awards and for a time he considered pursuing a career as a professional artist. When he was fifteen, there occurred two important events which changed his mind. "My first exposure to the concert world," he says, "was a recital by Vladimir Horowitz in Boston's Symphony Hall on December 3, 1944. Two months later I heard Arthur Rubinstein in recital. At any age the effect of their playing is overwhelming. As a young boy who was hearing both of them within such a short period of time, I had no chance of recovery. It was because of their inspiring genius that I entered upon the pursuit of a musical career."

MacKenzie then studied piano and composition with George Cohen of Boston. Eventually he became a well known recitalist in the New England area, where he has also appeared twenty-seven times as soloist with the Boston Pops Orchestra. He undertook his first tour of European cities in 1956, a tour from which he received many glowing press notices. After the tour, however, he found that more and more he wanted to compose music. Concert work left little time for anything else, so he decided to "retire" from performing in order to devote his full energies to studying composition and to writing as much as possible. His career at this point became a multi-faceted thing: he wrote commercials, jingles, pop music and arrangements for recordings—as well as the serious music he composed mainly for himself.

In the meanfime, MacKenzie had mef Arthur Rubinstein, who In 1965 invited him to visit in his New York home. Of this visit MacKenzie says: "Having retired several years from an active concert career in order to devote all my time to composing, I took the opportunity to play some of my compositions. I wanted to persuade him to play something I had written. Instead, he persuaded me to return to the concert stage once again, as well as to continue my own writing." As a result, MacKenzie made his New York debut in 1966 and has concertized in Europe and the United States every season since.

Vladimir Horowitz became interested in MacKenzie's career after it came to his attention that a young pianist was performing some of the Horowitz transcriptions. Eventually, the two met, and Horowitz, like Rubinstein, lent kindly advice and encouragement. "In effect," states MacKenzie, "I owe my musical career to the inspiration and help of these two musicians—the two greatest pianists of our day and perhaps of all time."

**THE OEDICATION**

"Arthur Rubinstein is universally associated with the music of Chopin, and I personally associate Rubinstein especially with the music of the Third Sonata, which I have heard him play more often, probably, than anyone outside his family. Because of that and because I have played it for him in person, I present this recording of the sonata in homage to his genius.

"Horowitz is well known for his ability to play the most gigantic pieces of the repertory with complete ease and control. He is also one of the greatest of miniaturists, a pianist who takes the same care with the smallest piece that he would take with a Brahms concerto. In homage to Horowitz I have recorded works, mostly miniatures, by a variety of composers with whom he is closely associated. Two of these—the Oanse Excentrique and the Variations on Themes from Bizet's "Carmen"—are by Horowitz himself."

**THE MUSIC**

CHOPIN: SONATA NO. 3 IN B MINOR, OP. 5B. Chopin's Third Sonata was written during the summer of 1B44. The only work he produced that year, it is dedicated to the Comtesse de Perthius. The movements correspond to those of the more famous Second ("Funeral March") Sonata—**Allegro, Scherzo, Largo** and **Presto**—but on the whole this is a grander, more virtuosic and better integrated conception than Op. 35. The finale is especially impressive: a rondo that acquires demonic intensity and momentum through the increasingly animated accompaniment.

HOROWITZ: OANSE EXCENTRIQUE. This appears to be the only one of Horowitz's strictly original compositions ever to have been recorded. It exists in the present version and in a performance by the composer dating from March 4, 1930. From John Pfeiffer's annotations for the latter version (RCA LM-2993) we learn that it was composed when Horowitz was eighteen years old and still an aspiring composer. It was written in the course of a single afternoon for Horowitz' brother, who had requested it as a special dance for a party he was giving. Rachmaninoff is reported to have had a special fondness for this droll confection of his younger friend and colleague

SCARLATTI: SONATA IN E, LONGO 430. Horowitz has said of Scarlatti that as a composer he comes from nowhere. "His freshness and unbelievable daring in the use of harmony and rhythm make him one of the most original composers of his century"—words that are surely borne out by the present work. In his catalogue of 555 Scarlatti sonatas, arranged in "approximately chronological order," Ralph Kirkpatrick assigns the rank of 531 to this one, an **Allegro** in six-eight time. The probable date of its composition is 1757, when the composer would have been in his 70's.

JELOBINSKY: NOCTURNE, OP. 19, NO. 2. Born in Tombov, Russia, in 1913, Valarie Jelobinsky has composed prolifically in all the major forms: operas, concertos, symphonies, as well as solo and chamber works. The Nocturne performed here by Arthur MacKenzie is the second of a set of "Six Short Etudes." These were composed in 1933 and introduced a few years later in the United States by Vladimir Horowitz.

LISZT: VALSE OUBLIEE. During the last years of his life Liszt wrote four **Valses Oubliées**, of which the present one, dating from about 1BB1, is the first. It is the only one of the late piano works that has in any sense become popular. The tentative harmonies and distantly recalled themes make it a perfect musical representation of bittersweet nostalgia.

SCRIABIN: ETUDE IN C-SHARP MINOR, OP. 2, NO. 1. During his brief lifespan of forty-three years Alexander Scriabin evolved a highly individual musical language, a language which, though striking, had little effect on succeeding composers. It was a language too that had hardly any precedent in the work of other composers or, for that matter, in Scriabin's own early work, which has often been labelled Chopinesque. Though understandable, the label is not entirely just to the spontaneity and integrity of such works as the present etude, a study in legato octave playing.

HOROWITZ: VARIATIONS ON THEMES FROM BIZETS "CARMEN." Unlike many other writers of operatic fantasies for the piano, Horowitz presents no overview of Bizet's masterpiece. Instead he confines himself to the tavern of Lillas Pastia, where at the beginning of Act II Carmen and her gypsy friends sing and dance in the company of the brigands. The work's technical difficulties present a formidable task to any pianist. Indeed, Arthur MacKenzie, whose repertory includes all the Horowitz transcriptions, feels that this one is the most difficult of them all. "It doesn't allow you a second to relax," he says. "To bring it off, you need total concentration and the luck of a good day."




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# I WISH MY COFFEE WAS WHISKEY

1 I WISH MY COFFEE WAS WHISKEY
2 WHAT KIND OF GIRL
3 SHE KNEW
4 REMODELED COWBOY
5 FALLEN ANGEL
6 YOU CAN'T GO HOME AGAIN
7 YOU GOT ME ON THE RUN
8 THE BEST ONE
9 COLD DESERT HIGHWAY
10 JEANNIE
11 STEP UP TO THE MICROPHONE

## JOHN STUART



# JOHN STUART

# I WISH MY COFFEE WAS WHISKEY



1 I WISH MY COFFEE WAS WHISKEY 2 WHAT KIND OF GIRL 3 SHE KNEW 4 REMODELED COWBOY 5 FALLEN ANGEL 6 YOU CAN'T GO HOME AGAIN 7 YOU GOT ME ON THE RUN 8 THE BEST ONE 9 COLD DESERT HIGHWAY 10 JEANNIE 11 STEP UP TO THE MICROPHONE

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PRINCESS TINA
PRESENTS



HER SEXY
NEW STYLE...
FANCY FUNK
A TRIBUTE
TO
R & B

FEELING THE SOUL OF:

OTIS REDDING

SAM COOKE

WILSON PICKETT

JERRY BUTLER

1. MIDNIGHT HOUR 2:36
   (W. PICKETT - S. CROPPER)
2. FOR YOUR PRECIOUS LOVE 2:41
   (A. BROOKS - R. BROOKS - J. BUTLER)
3. FA FA FA 2:44
   ( O. REDDING - S. CROPPER)
4. PAIN IN MY HEART 3:56
   MARVIN JR. - A. TOUSSAINT AKA - N. NEVILLE)
5. YOU SEND ME 2:44
   (SAM (L.C.) COOKE)
6. HAPPY SONG 2:48
   (O. REDDING - S. CROPPER)
7. THESE ARMS OF MINE 2:23
   (O. REDDING)
8. I'VE BEEN LOVING YOU TOO LONG 3:10
   (O. REDDING - J. BUTLER)

I WOULD ALSO LIKE TO EXPRESS MY IMMENSE
GRATITUDE TO MR. LENIS GUESS ( MY PRODUCER)
WHO THOUGHT OF AND ENCOURAGED THIS PROJECT
AND TO THE GREAT ARTISTS WHO WROTE
AND SANG THESE WONDERFUL SONGS.

*TINA KAY*



I DEDICATE THIS ALBUM TO THE
LOVING MEMORY OF MY FRIEND
"SLIM"

PRINCESS TINA PRESENTS A TRIBUTE TO R&B

1. MIDNIGHT HOUR
2. FOR YOUR LOVE
3. FA FA FA
4. PAIN IN MY HEART
5. YOU SEND ME
6. HAPPY SONG
7. THESE ARMS OF MINE
8. I'VE BEEN LOVING YOU TOO LONG



*TINA KAY*

GUESS RECORDS
612 8TH AVE
NY NY 10018
212 840-8939

#840 A

61046 70614 - 2

PRINCESS TINA PRESENTS A TRIBUTE TO R&B

PROMOTIONAL COPY

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Fantasy

# WOODY HERMAN

# GIANT STEPS

SIDE 1

F-9432
(Side A)

1. LA FIESTA 5:00
(Corea) Litha/ASCAP
2. A SONG FOR YOU 4:45
(Russell) Skyhill/BMI
3. FREEDOM JAZZ DANCE 3:50
(Harris) Hargrove/BMI
4. THE MEANING OF THE BLUES 5:35
(Troup-Worth) Northern/ASCAP

℗ - 1973 Fantasy Records

© FANTASY RECORDS, BERKELEY, CALIFORNIA

PROMOTIONAL COPY

NOT FOR SALE

Fantasy

# WOODY HERMAN

# GIANT STEPS

SIDE 2

F-9432
(Side B)

1. THE FIRST THING I DO 3:24
(Evans) Lee Cowan Music/BMI
2. THINK ON ME 4:25
(Cables) Contemporary/BMI
3. GIANT STEPS 4:00
(Coltrane) Jowcol/BMI
4. A CHILD IS BORN 3:04
(Jones) D'Accord/BMI
5. BE-BOP AND ROSES 4:25
(Broadbent) Capricorn/ASCAP

℗ - 1973 Fantasy Records

℗ FANTASY RECORDS, BERKELEY, CALIFORNIA



Malligator
RECORDS

# THE BEST OF CERRONE
## VARIOUS ARTISTS

SIDE A
33⅓ RPM
STEREO

HTCL-8

1. **LOVE IN C MINOR** 14:57 – Cerrone
2. **BLACK IS BLACK** 5:03 – Cerrone

℗ 1989 MALLIGATOR RECORDS
Made in USA

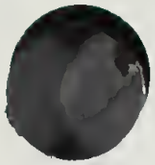
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Malligator
RECORDS

# THE BEST OF CERRONE
## VARIOUS ARTISTS

SIDE C
33⅓ RPM
STEREO



HTCL-8

1. **AFRICANISM** 6:05 – Kongas
2. **STANDING IN THE RAIN** 6:01 – Don Ray
3. **JE SUIS MUSIC** 6:04 – Cerrone

℗ 1989 MALLIGATOR RECORDS
Made in USA

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Malligator
RECORDS

# THE BEST OF CERRONE
## VARIOUS ARTISTS

SIDE B
33⅓ RPM
STEREO



HTCL-8

1. **GOT TO HAVE LOVING** 6:05 – Don Ray
2. **GIVE ME LOVE** 6:03 – Cerrone
3. **LOOK FOR LOVE** 6:02 – Cerrone

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Malligator
RECORDS

# THE BEST OF CERRONE
## VARIOUS ARTISTS

SIDE D
33⅓ RPM
STEREO

HTCL-8

1. **SUPERNATURE** 6:05 – Cerrone
2. **HOUSE OF THE RISING SUN** 6:04 – Relevacion
3. **CERRONE'S PARADISE** 6:02 – Cerrone

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# D'SAUCE
# SO DAMN FREAKY

KG 1 22541

Side 1

℗ © 1995 King Goody Records, Inc.
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1. JALAPENO SEX MIX 5:22
2. JAZZY COOL DOWN MIX 5:23

Produced by King Goody • Associate Producer: "Sauce"
Lyrics by "Sauce" • Music by Kossie Gardner
Mix by Alvin Speights at D.A.R.P. Studios, Atlanta, GA
Rap by DJ Zoose of Hazardous Howse
Sax Solo (Jazzy Cool Down Mix): Roger Williams
Guitar: Steve Roper • Background Vocals: "Sauce"
Male Background Vocal: J. Barnett
All Songs Administered by Hindu Music, ASCAP

UNAUTHORIZED DUPLICATION PROHIBITED




# D'SAUCE
# SO DAMN FREAKY

KG 1 22541

Side 2

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## 1. CLUB MIX 6:08

Produced by King Goody • Associate Producer: "Sauce"
Lyrics by "Sauce" • Music by Kossie Gardner
Mix by Alvin Speights at D.A.R.P. Studios, Atlanta, GA
Rap by DJ Zoose of Hazardous Howse
Sax Solo (Jazzy Cool Down Mix): Roger Williams
Guitar: Steve Roper • Background Vocals: "Sauce"
Male Background Vocal: J. Barnett
All Songs Administered by Hindu Music, ASCAP

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AV8

RECORDS

DJ ROB E ROB

PRESENTS

# BLAZIN REGGAE BLENDZS

33 RPM **BLEND** **TRACKS** AV395




SIDE A:

1)ELEPHANTMAN PONDER RIVER B/W SALTSSHAKER, PUMP IT UP, STANDUP

2)BABYSHAM - VITAMANS, B/W SALT SHAKER, PUMP IT UP,STAND UP

3) BEANIE-DUDE-B/W IMPEACH THE PRESIDENT USE ME, HOTEL

SIDE B:

1) SEAN PAUL - SHAKE DAT THING B/W WESTSIDE CONN., THROW THEY HANDS UP

2) SEAN PAUL- GIMME DA LIGHT - B/W YEAH, FREEKALEEK

3) KANYE WEST B/W HOW DO U WANT IT, ILL E GROUND, I NEED A GRIL

PRODUCED BY DJ ROB E ROB

PERRION (SP) OF FAMOUS FLAVAV ENT.

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V
A
18



RAW

reprise

Side 1
33⅓ RPM
PRO-A-7126
PROMOTION ONLY.
NOT FOR SALE.

PRODUCED BY SHAUN LaBELLE
Executive Producers: Michael Ostin, Leonard Richardson and Dick Williams

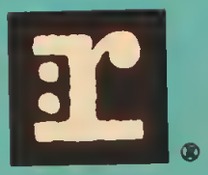
Original version from the Reprise album READY AND WAITING (4/2-45597)

**STAND BY YOUR MAN**
**(Edit With Intro) 4:21**

(LaBelle/Bensusen/Stober)

Shaun L. Music ASCAP/Hooked Out Music BMI/Davmar Music/Gary Reid Music ASCAP

℗1994 Reprise Records



# RAW

reprise®

Side 2
33⅓ RPM
PRO-A-7126

**PROMOTION ONLY.
NOT FOR SALE.**

PRODUCED BY SHAUN LaBELLE
Executive Producers: Michael Ostin, Leonard Richardson and Dick Williams

From the Reprise album READY AND WAITING (4/2-45597)

## STAND BY YOUR MAN
## (Album Version) 5:00

(LaBelle/Bensusen/Stober)

Shaun L. Music ASCAP/Hooked Out Music BMI/Davmar Music/Gary Reid Music ASCAP

©1994 Reprise Records

Murray Hill®

# ROY HAMILTON'S GREATEST HITS

P 17992
STEREO

SIDE 1
(AS 17992)

1. DON'T LET GO
2. UNCHAINED MELODY (From the Warner Bros. release "Unchained")
3. YOU CAN HAVE HER
4. HURT
5. EBB TIDE
6. I BELIEVE

PREVIOUSLY ISSUED AS CBS
SELECTION # BN 26009

Murray Hill®

# ROY HAMILTON'S GREATEST HITS

P 17992
STEREO

SIDE 2
(BS 17992)

1. YOU'LL NEVER WALK ALONE
   (From "Carousel")
2. YOU'RE GONNA NEED MAGIC
3. IF I LOVED YOU
   (From "Carousel")
4. I NEED YOUR LOVIN'
5. FORGIVE THIS FOOL
6. A GREAT ROMANCE

PREVIOUSLY ISSUED AS CBS
SELECTION # BN 26000


MIAMI RECORDS
CANTANDO
℗ 1974
STEREO
MPHS-6095
Lado 1
1.- QUIERO VOLVER A JUJUY-Zamba
(H. Chagra-R. Aparicio)
2.- VIENTO NOMAS-Retumbo Canción
(C. Isella-A. Tejeda Gómez)
3.- CARTAS A MI CASA-Canción-Sol: E. Madeo
(J. Perez-E. Madeo)
4.- ZAMBA PARA NO MORIR-Zamba
(H. Lima Quintana-L. Ambrós-Rosales)
5.- LA DESPEDIDA-Chacarera-(J. A. Jerez)
Sol: Juan C. Moreno
6.- PADRE INCA-Canc. Inca (G. López-André)
LOS FRONTERIZOS
(6347-144 - A -)
MANUFACTURED AND DISTRIBUTED IN THE U.S.A. UNDER LICENSE FROM PHILIPS ®


MIAMI RECORDS
CANTANDO
℗ 1974
STEREO
MPHS-6095
Lado 2
1.- CORDOBES, GUITARRERO Y CANTOR-Zamba
(P.Muñoz-R.Montechini)
2.- ARAÑA-Chacarera (Pepe Muñoz)
3.- TAITA RODRIGUEZ-Chamamé.Sol: G.López
(J.Saenz-H.Guarany)
4.- ZAMBA PARA MI PATRIA-Zamba
(A.Ramírez-F.Luna)
5.- EL VIENTO TIENE UNA PENA-Canción
(L.Benarós-J.Dávalos)-Sol: Yayo Quesada
6.- LA FLOR DEL PALMAR-Canción
(Fernández Blanco-A.Picos)
LOS FRONTERIZOS
(6347-144 - B -)
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**STEREO**

# FRANCIS POULENC (1899-1963)

## a) Le Bal Masqué

**Cantate Profane for baritone and chamber orchestra on the poems of Max Jacob**



**DIGITAL**
**CRD 1137**
**CRD 1137 A**
**SIDE ONE**
℗ 1986

1) Préambule et Air de bravoure
2) Intermède 3) Malvina 4) Bagatelle
5) La Dame aveugle 6) Finale

**Thomas Allen (baritone) with The Nash Ensemble conducted by Lionel Friend**

## b) Trio for piano, oboe and bassoon

1) Presto 2) Andante 3) Rondo

**The Nash Ensemble**

MCPS

PRINTED IN ENGLAND

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**STEREO**

# FRANCIS POULENC (1899-1963)

## a) Le Bestiaire (ou Le Cortège d'Orphée)

**Six songs for voice with chamber ensemble on the poems of Guillaume Apollinaire**



**DIGITAL**
**CRD 1137**
**CRD 1137 B**
**SIDE TWO**
℗ 1986

1) Le Dromadaire 2) La Chèvre du Thibet 3) La Sauterelle
4) Le Dauphin 5) L'Écrevisse 6) La Carpe

**Thomas Allen (baritone) with The Nash Ensemble conducted by Lionel Friend**

## b) Sextet for piano, flute, oboe, clarinet, bassoon and horn

1) Allegro vivace 2) Divertissement 3) Finale

**The Nash Ensemble**

MCPS

PRINTED IN ENGLAND

SAMPLE
NOT FOR SALE

DEUTSCHE GRAMMOPHON · ALLE RECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · DEUTSCHE GRAMMOPHON

Deutsche Grammophon

1

| GEMA | 139 428 A<br>Made in Germany | 139 428 | ST 33 |
|---|---|---|---|

Hans Werner Henze

# Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**I. Teil: Die Einschiffung zum Untergang**

1. Prolog des Charon - 2. Motto - 3. Ordre und Musterrolle
4. Journal der Überfahrt - 5. Eine Antwort - 6. Versuche zur Rettung - 7. Ausschiffung

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

DEUTSCHE GRAMMOPHON · URHEBER- UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG

Deutsche Grammophon

4

| GEMA | 139 428 B<br>Made in Germany | 139 428 | ST 33 |
|---|---|---|---|

Hans Werner Henze

# Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**II. Teil: Die neunte Nacht und der Morgen**

14. Die Rechnung zum Tode - 15. Die Ballade vom Mann auf dem Floss - 16. Fuge der Überlebenden und Ankündigung der Rettung - 17. Finale

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

DEUTSCHE GRAMMOPHON · GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · DEUTSCHE GRAMMOPHON · ALLE RECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN

DEUTSCHE GRAMMOPHON · URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG

Deutsche Grammophon

3

| GEMA | 139 429 B<br>Made in Germany | 139 429 | ST 33 |
|---|---|---|---|

Hans Werner Henze

# Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**II. Teil: Die neunte Nacht und der Morgen**

11. Feststellung der Lage - 12. Motto
13. Appell unter dem Monde

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

WFLN/PHILADELPHIA ORCHESTRA
MARATHON VII (1983)
PREMIUM RECORDING

THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI Conducting

POA

SIDE A
33 1/3 RPM

MAHLER: Symphony No. 1 in D major

I Langsam; gemächlich II Kräftig bewegt

Recorded live, August 26, 1982 at the
Grosser Kunsthaussaal, Lucerne, Switzerland

Produced by The Philadelphia
Orchestra Association as a premium for
Marathon VII. Not available commercially.

WFLN/PHILADELPHIA ORCHESTRA
MARATHON VII (1983)
PREMIUM RECORDING

THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI Conducting

POA

SIDE B
33 1/3 RPM

MAHLER: Symphony No. 1 in D major

III Feierlich und gemessen

IV Stürmisch bewegt

Recorded live, August 26, 1982 at the
Grosser Kunsthaussaal, Lucerne, Switzerland

Produced by the Philadelphia
Orchestra Association as a premium for
Marathon VII. Not available commercially.

DIGITAL

1 **Tchaikovsky: Swan Lake, Op.20 —Suite**

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
Harp: Marilyn Costello

DS-1-38117
270113-1TA
STEREO
33-1/3

Recorded in the USA
℗1984 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



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DIGITAL

2 **Tchaikovsky: Sleeping Beauty, Op. 66—Suite**

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
Harp: Marilyn Costello

DS-2-38117
270113-1TB
STEREO
33-1/3

Recorded in the USA
℗1984 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



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# King Obstinate

## "CLASSICS"

33 1/3 RPM
STEREO
SIDE A

Greenbay Record Inc.
L. P. 007

1. THIS WAY – THAT WAY
2. LEGS
3. THEY SELL ME BLACK BIRTH RIGHTS

A GREEN BAY
RECORD PRODUCTION

All Songs Composed & Sung by
Paul (King Obstinate) Richards
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Obsti's Music (PRS)
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King Obstinate
"CLASSICS"
33 1/3 RPM
STEREO
SIDE B
1. DANCING DAY'S
2. LOVERS DO FIGHT
3. THEME FOR FAMILY PLANNING
Greenbay Record Inc.
L. P. 007
A GREEN BAY
RECORD PRODUCTION
All Songs Composed & Sung by
Paul (King Obstinate) Richards
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Obsti's Music (PRS)
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"HIS MASTER'S VOICE" COLLECTIONS

Great Movies

# The World at War

Stereo

Side A

OPL1-0002-A

1 The Ballad of the Green Berets—Ssgt. Barry Sadler;
U.S. Army Special Forces
2 Charmaine—The Mantovani Orchestra
3 Till the End of Time—Perry Como with Russ Case and His Orchestra
4 Theme from The Sand Pebbles (And We Were Lovers)—Kate Smith
5 The Guns of Navarone—National Philharmonic Orchestra;
Charles Gerhardt, *Conductor*
6 From Here to Eternity—Stanley Black
7 The Longest Day—Paul Anka
8 Warsaw Concerto—Boston Pops Orchestra/
Arthur Fiedler, *Conductor;* Leo Litwin, *Pianist*

5. ℗ 1976 RCA RECORDS
6. Courtesy of London Records
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"HIS MASTER'S VOICE" COLLECTIONS

Great Movies

# The World at War

**Stereo**

**Side B**

OPL1-0002-B

1 The Great Escape March—Paul Lavalle and the Band of America
2 Mona Lisa—Eddie Fisher with Axel Stordahl and His Orchestra
3 They're Either Too Young Or Too Old—Kitty Kallen
4 Cavatina—The Mantovani Orchestra
5 The Last Time I Saw Paris—Lanny Ross with Orchestra under the direction of Roy Hargy
6 The Children's Marching Song (Nick, Nack, Paddy Whack)—Marty Gold and His Orchestra
7 Colonel Bogey March—Boston Pops Orchestra; Arthur Fiedler, *Conductor*
8 As Time Goes By—Dooley Wilson

8. Courtesy of MCA Records, Inc.

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CONTINENTAL RECORDS

# CARLOS MONTOYA FLAMENCO

**Carlos Montoya, Guitarist, with**
**Nino de Almaden, Flamenco Singer**

CLP-4009

Side I

| | |
|---|---|
| LA CANA | 5:52 |
| CARACOLES | 3:34 |
| MURCIANAS | 3:32 |
| SEGUILLAS | 5:49 |

(RE-33-1502)

PRINTED IN U.S.A.

CONTINENTAL RECORDS

# CARLOS MONTOYA FLAMENCO

**Carlos Montoya, Guitarist**

CLP-4009

Side 2

| | |
|---|---|
| SEGUIRIYA | 5:42 |
| GRANAINAS | 4:51 |
| SOLEARES #2 | 5:32 |
| FARRUCA #4 | 3:40 |

(RE-33-1503)

PRINTED IN U.S.A.


Jump
records
33 giri
S.I.A.E.
Riservati tutti i diritti del produttore fonografico e del proprietario dell'opera riprodotta Vietata duplicazione, pubblica esecuzione di questo disco.
J-0124 - A
STRUMENTALE
STEREOMONO
Depositato a norma di legge
Made in Italy
1. JAZZ ME BLUES (T. Delaney) 2:50
2. JAM FOR GIGI (Joe Venuti) 3:48
3. MOMALEGA (J. Venuti - L. Stein) 3:03
4. GENTLE ON MY MIND (J. Hartford) 2:33
5. FREE FOUR (Joe Venuti) 2:11
6. TAP ROOM (J. Venuti - L. Stein) 3:05
7. ONE FINGER JOE (J. Venuti - L. Stein) 3:25
JOE VENUTI
AND HIS FREE GROUP




33 giri

S.I.A.E.

Riservati tutti i diritti del produttore fonografico e del proprietario dell'opera riprodotta Vietata duplicazione, pubblica esecuzione di questo disco.

J-0124 - B

STRUMENTALE

STEREOMONO

Depositato a norma di legge

Made in Italy

1. **SOMEDAY SWEETHEART** (B. & J. Spikes) 3:12
2. **CLOWN CAT** (Joe Venuti) 4:12
3. **THE MARCH OF THE WEASELS** (J. Venuti - L. Stein) 2:54
4. **SIMPATIA** (V. Panzuti) 3:00
5. **THAT'S A PLENTY** (Pollack - Gilbert) 3:37
6. **CLOSE TO THE MOON** (G. Rosignoli) 4.53

**JOE VENUTI**

**AND HIS FREE GROUP**



MUSE RECORDS

# HOUSTON PERSON

## Why Not

MR 5433

SIDE A

1. WHY NOT 10:54
(H. Person)(Personkia Music/Barney Music) BMI
2. AS TIME GOES BY 5:34
(H. Hupfeld)(Warner Bros.) ASCAP
3. NAMELY YOU 6:32
(G. DePaul-J. Mercer)(Commander Publ./Hub Music) ASCAP

Produced by HOUSTON PERSON

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MUSE RECORDS

# HOUSTON PERSON

## Why Not

MR 5433

SIDE B

1. WHERE IS LOVE 7:02
(L. Bart)(Hollis Music) BMI
2. JOEY'S BLUES 10:08
(J. DeFrancesco)(Strictly DeFrancesco Publ.) BMI
3. BLUE GARDENIA 5:13
(B. Russell-L. Lee)(Warner Bros./Harrison Music) ASCAP

Produced by HOUSTON PERSON

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MUSE RECORDS, A DIVISION OF BLANCHRIS, INC., NEW YORK, N.Y.

# MOTOWN
# DJ COPY

## "KEEP IT LIVE" - DAZZ BAND

6004ML
Side One

6004MLA

1. LET IT WHIP (R. Andrews, N. Chancler) 4:44
2. GAMBLE WITH MY LOVE (B. Harris, E. Fearman) 4:04
3. I'LL KEEP ON LOVIN' YOU (L. Batiste, C. Richardson) 3:38
4. JUST CAN'T WAIT 'TILL THE NIGHT (B. Harris, E. Fearman) 3:50
5. SHAKE WHAT YOU GOT (B. Harris, E. Fearman) 3:37

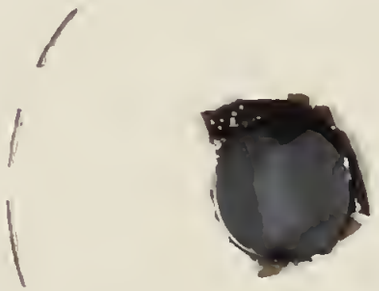
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℗ 1982 & Trademark
Motown Record Corporation

# MOTOWN
# DJ COPY

## "KEEP IT LIVE" - DAZZ BAND

6004ML
Side Two



6004MLB

1. KEEP IT LIVE (On the K.I.L.) (R. Andrews, B. Harris, K. Pettus, M. Wiley) 4:57
2. JUST BELIEVE IN LOVE (O. Bower, R. Andrews) 4:55
3. CAN WE DANCE (M. Wiley, B. His, K. Pettus) 4:44
4. LET ME LOVE YOU UNTIL (R. Andrews) 4:02

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Motown Record Corporation

THE SMITHSONIAN COLLECTION

1. **Chicago Breakdown** (Morton)
2. **You're A Real Sweetheart** (Caesar-Friend)
3. **Too Busy** (Miller-Cohn)

# Louis Armstrong and Earl Hines 1928

## Side 1

R 002



P2 12753
P 12754
AM 12754

4. **Last Night I Dreamed You Kissed Me** (Lombardo)
5. **Fireworks** (Williams)
6. **Skip The Gutter** (Williams)
7. **A Monday Date** (Band Version) (Hines)
8. **Don't Jive Me** (Armstrong)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **West End Blues** (Oliver)
2. **Sugar Foot Strut**
   (Pierce-Myers-Schwab)
3. **Two Deuces** (Hardin)

# Louis Armstrong and Earl Hines 1928

**Side 2**
R 002



P2 12753
P 12754
BM 12754

4. **Squeeze Me** (Williams-Waller)
5. **Knee Drops** (Hardin)
6. **Symphonic Touches** (unknown)
7. **Savoyagers' Stomp** (unknown)
8. **No** (Spivey)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **Basin Street Blues** (Williams)
2. **No-One Else But You** (Redman)
3. **Beau Koo Jack** (Armstrong-Hill)

# Louis Armstrong and Earl Hines 1928

**Side 3**
R 002



P2 12753
P 12755
AM 12755

4. **Save It Pretty Mama** (Redman)
5. **Weather Bird** (Oliver)
6. **Muggles** (Armstrong-Hines)
7. **Caution Blues** (Hines)
8. **A Monday Date** (piano version) (Hines)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **Baby** (Fields-McHugh)
2. **Sweethearts On Parade** (Newman-Lombardo)
3. **I Must Have That Man** (Fields-McHugh)

# Louis Armstrong and Earl Hines 1928

## Side 4

R 002



P2 12753
P 12755
BM 12755

4. **I Ain't Got Nobody** (Graham-Williams)
5. **Fifty-Seven Varieties** (Hines)
6. **Heah Me Talkin' To Ya?** (Hardin)
7. **St. James Infirmary** (Primrose)
8. **Tight Like This** (Curl)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.


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D

# Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM - HABANA CUBA

33
R.P.M.

ANTOLOGIA DE
SINDO GARAY
TROVADORES CUBANOS

LD-3109
CARA-A

LA TARDE - Bolero
GERMANIA - Canción
LA PERLA MARINA - Criolla
RAYOS DE ORO - Bolero
EL HURACAN Y LA PALMA-Canción Criolla

# Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM - HABANA, CUBA

33
R.P.M.

ANTOLOGIA DE
SINDO GARAY
TROVADORES CUBANOS

LD-3109
CARA-B

RETORNA - Bolero
TARDES GRISES - Canción
GUARINA - Canción
TORMENTOS FIEROS - Bolero
ELVIRA - Bolero


RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-A)
ACT I-STEREO
33 1/3 RPM
MERRY CLAYTON:
1. YES (T. Fryer-N. Cavanaugh-T. Grall) 4:23
2. OVERLOAD (A. Tappecoste-M. Luciani) 3:23
3. STEAMROLLER BLUES (James Taylor) 4:03
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RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-B)
ACT II-STEREO
33 1/3 RPM
ERIC CARMEN:
1. MAKE ME LOSE CONTROL (E. Carmen-D. Pacitti-D. Pacitti) 5:19
2. ALMOST PARADISE (with Mary Clayton)
(E. Carmen-D. Pacitti-D. Pacitti) 3:56
3. HUNGRY EYES (F. Previte-J. DeNicola) 4:23


RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-C)
ACT III-STEREO
33 1/3 RPM
THE CONTOURS:
1. GET READY (William Robinson) 1:38
2. HIGHER & HIGHER (G. Jackson / R. Miller / C. Smith) 2:02
3. CRY TO ME (Ben Russell) 3:08
4. DO YOU LOVE ME (Segment) (Berry Gordy, Jr.) 1:27
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RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-D)
ACT IV-STEREO
33 1/3 RPM
BILL MEDLEY:
1. LET THE GOOD TIMES ROLL (Leonard Lee) 1:03
2. SEA CRUISE (Huey P. Smith) 4:45
3. YOU'VE LOST THAT LOVIN' FEELING
(P. Mann-C. Weil-P. Spector) 4:24
4. OLD TIME ROCK N' ROLL (T. Jones III-G. Jackson) 1:48
5. (I'VE HAD) THE TIME OF MY LIFE
(F. Previte-J. DeNicola-D. Markowitz) 5:16
6. (I'VE HAD) THE TIME OF MY LIFE (Encore)
Entire Cast (F. Previte-J. DeNicola-D. Markowitz) 3:21
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# COMPILATION
# MICHAEL NESMITH

1. **SOME OF SHELLY'S BLUES 3:21
(Michael Nesmith)
2. tl FALL TO PIECES 2:56 (H. Cochran/H. Howard)
3. tt**BORN TO LOVE YOU 3:55 (Cindy Walker)
4. DIFFERENT DRUM 2:58 (Michael Nesmith)
5. HARMONY CONSTANT 3:43 (Michael Nesmith)
6. ttt**PRAIRIE LULLABY 4:12 (Bill Hill)

Produced By: Michael Nesmith
Published By: Screen Gems/Columbia (BMI) Except:
tPamper Music (BMI) ttOree Music (BMI) tttLa Salle Music (ASCAP)
Licensed By Arrangement With RCA Records, Inc. New York

A SIDE

ILPA-9425-A

** ℗ 1973 RCA Records, Inc.

ISLAND

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# COMPILATION
# MICHAEL NESMITH

1. *JOANNE 3:10 (Michael Nesmith)
2. PROPINQUITY (I'VE JUST BEGUN TO CARE) 2:59 (Michael Nesmith)
3. SILVER MOON 3:15 (Michael Nesmith)
4. tI LOOKED AWAY 3:13 (Eric Clapton/Bobby Whitlock)
5. **CONTINUING 3:55 (Michael Nesmith)
6. ROLL WITH THE FLOW 5:08 (Michael Nesmith)

Produced By: Michael Nesmith Except: *Felton Jarvis
Published By: Screen Gems/Columbia (BMI) Except: tCotillion Music/Casserole Music/Delbon Music (BMI)
Licensed By Arrangement With RCA Records, Inc. New York

**B SIDE** **ILPA-9425-B**

** Ⓟ 1973 RCA Records, Inc.

ISLAND



# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

**CADET®**

CA-723
STEREO
SIDE 1

*1. **LONELY AVENUE — 2:56**
(Doc Pomus: Progressive Music-BMI)
2. **DON'T EVEN KICK IT AROUND — 4:26**
(R. Lewis: Newroads Music Inc.-BMI)
3. **SALUTE TO RAY CHARLES — 5:51**
(R. Lewis: Newroads Music Inc.-BMI)
4. **BAREFOOT SUNDAY BLUES — 3:35**
(Julian Adderly: Jazz Standards-BMI)
5. **ISLAND BLUES — 2:47**
(Charles Lloyd: Fontelle Music)

Ramsey Lewis, piano; Eldee Young, Bass and Cello; Christopher White, bass*; Red Holt, drums

A DIVISION OF ALL PLATINUM RECORD GROUP



# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

**CADET®**

CA-723
STEREO
SIDE 2

1. **I SPEND MY LIFE — 3:42**
   (Eldee Young-Newroads Music-BMI)
*2. **ACT LIKE YOU MEAN IT — 2:23**
   (Eldee Young:Newroads Music Inc.-BMI)
3. **SARAH JANE — 5:20**
   (Dave Grusin: Pamela Music Inc.-ASCAP)
4. **THE TRAIN WON'T WAIT — 3:02**
   (R. Lewis: Newroads Music Inc.-BMI)
5. **COME ON BABY — 2:30**
   (Holt & Lewis: Newroads Music Inc.-BMI)

Ramsey Lewis, piano; Eldee Young, Bass and Cello; Christopher White, bass*; Red Holt, drums

A DIVISION OF ALL PLATINUM RECORD GROUP




## SELDOM SCENE
## "ACT II"

1. LAST TRAIN FROM POOR VALLEY (3:42)
   (Norman Blake)(Cambrabar-ASCAP)
2. GARDENS AND MEMORIES (2:37)
   (John Starling)
3. PARADISE (2:18)
   (John Prine)(Cotillion-BMI)
4. SMALL EXCEPTION OF ME (2:58)
   (Hatch-Trent)
5. TRAIN LEAVES HERE THIS MORNING (2:59)
   (Clark-Leadon)(Irving Music-BMI)
6. KEEP ME FROM BLOWIN' AWAY (2:40)
   (Paul Craft)(Jack Music-BMI)




## SELDOM SCENE
## "ACT II"

1. HELLO MARY LOU (2:16)
   (Pitney-Manglaracina)(Champion/January-BMI)
2. LARA'S THEME (1:20)
   (M. Jarre)(Robbins Music-ASCAP)
3. I'VE LOST YOU (2:34)
   (E. Scruggs)(Peer-BMI)
4. THE SWEETEST GIFT (A Mother's Smile) (2:34)
   (Traditional)(P.D.)
5. REASON FOR BEING (3:15)
   (J. Duffey-A. Hill)
6. SMOKIN' HICKORY (2:17)
   (B. Eldridge)
7. HOUSE OF GOLD (3:11)
   (H. Williams)(Acuff-Rose-BMI)

SMITHSONIAN FOLKWAYS

# AMERICAN BANJO SCRUGGS STYLE

SIDE A

SF 40037

**Smiley Hobbs**

1. SHORTENING BREAD 0:44 • 2. PIG IN A PEN 1:10 • 3. TRAIN 45 2:18
4. ROSEWOOD CASKET 1:25 • 5. COTTON EYE JOE 1:39

**J.C. Sutphin**

6. DON'T LET YOUR DEAL GO DOWN 0:58 • 7. UNDER THE DOUBLE EAGLE 1:52
8. I DON'T LOVE NOBODY 1:30

**Junie Scruggs**

9. SALLY GOODIN/SALLY ANN 1:40 • 10. CRIPPLE CREEK 1:46

**Snuffy Jenkins**

11. CUMBERLAND GAP 1:30 • 12. JOHN HENRY 1:30 • 13. CHICKEN REEL 1:12 • 14.SHORTENING BREAD 1:21 • 15. JOHN HENRY 1:06 • 16. LONESOME ROAD BLUES 1:12 • 17. KANSAS CITY KITTY/BIG EARED MULE 0:56/1:07
18. TWINKLE, TWINKLE LITTLE STAR 1:20 • 19. CARELESS LOVE 1:16
20. SALLY ANN/SALLY GOODIN 1:08/0:45

total, side A : 29:25

℗ 1990 SMITHSONIAN/FOLKWAYS

SMITHSONIAN FOLKWAYS

# AMERICAN BANJO SCRUGGS STYLE

## SIDE B

SF 40037

**Oren Jenkins** 1. HOME, SWEET HOME 1:02 • 2. SPANISH FANDANGO 1:22
3. CRIPPLE CREEK 1:15 • 4. DOWN THE ROAD 1:04
5. LIZA JANE 1:28 • 6. HEY, MR BANJO 0:47 • 7. BUGLE CALL RAG 1:03
**Joe Stuart** 8. CACKLING HEN/CUMBERLAND GAP 1:02/1:00
**Larry Richardson** 9. DEAR OLD DIXIE 1:15 • 10. LITTLE MAGGIE 1:12
11. TAKE ME BACK TO THE SWEET SUNNY SOUTH 1:16
12. BUCKING MULE 1:19 • 13. LONESOME ROAD BLUES 1:57
**Don Bryant** 14. TURKEY IN THE STRAW 0:56 • 15. JENNY LYNN 0:45
**Pete Kuykendall** 16. IRISH WASHERWOMAN 0:58
**Eugene Cox** 17. WILDWOOD FLOWER 1:32
**Veronica Stoneman Cox** 18. LONESOME ROAD BLUES 1:10
**Mike Seeger** 19. GROUND HOG (Bob Baker, vocal) 1:33
**Dick Rittler** 20. CINDY 1:42
**Kenny Miller** 21. LITTLE PAL :57 • 22. RUBEN'S TRAIN 1:30
**Eric Weissberg** 43. JESSE JAMES/HARD AIN'T IT HARD 2:29

total, side B: 30:32

℗ 1990 SMITHSONIAN/FOLKWAYS

CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS

SCHUMANN:

# QUARTET IN A MINOR, Op. 41, No. 1

THE JUILLIARD QUARTET

Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello

D3S 806
MS 7296

SIDE 1
XSM 139877

1. I – Introduzione: Andante espressivo; Allegro
2. II – Scherzo: Presto; Intermezzo
3. III – Adagio
4. IV – Presto

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SCHUMANN:

## QUARTET IN F MAJOR, Op. 41, No. 2

THE JUILLIARD QUARTET

Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello

D3S 806
MS 7296

SIDE 2
XSM 139878

1. I – Allegro vivace
2. II – Andante, quasi Variazioni
3. III – Scherzo: Presto
4. IV – Allegro molto vivace

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SCHUMANN:

**QUARTET IN A MAJOR, Op. 41, No. 3**

**THE JUILLIARD QUARTET**

Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello
(Beginning)

D3S 806
MS 7297



SIDE 3
XSM 139879

1. I – Andante espressivo; Allegro molto moderato
2. II – Assai agitato; Un poco Adagio; Tempo risoluto

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SCHUMANN:
QUARTET IN A MAJOR, Op. 41, No. 3
THE JUILLIARD QUARTET
Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello
(Conclusion)
D3S 806
MS 7297
SIDE 4
XSM 139880
1. III – Adagio molto
2. IV – Finale: Allegro molto vivace
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CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS

SCHUMANN:

# QUARTET IN E-FLAT MAJOR FOR PIANO AND STRINGS, Op. 47

GLENN GOULD, Piano

members of THE JUILLIARD QUARTET

ROBERT MANN, Violin, RAPHAEL HILLYER, Viola;

CLAUS ADAM, Cello

D3S 806

MS 7325

SIDE 5

XSM 150564

1. I – Sostenuto assai; Allegro ma non troppo
2. II – Scherzo: Molto vivace; Trio I and II
3. III – Andante cantabile
4. IV – Finale: Vivace

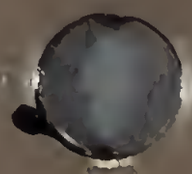
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CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS

SCHUMANN:
**QUINTET IN E-FLAT MAJOR**
**FOR PIANO AND STRINGS, Op. 44**

LEONARD BERNSTEIN, Piano
THE JUILLIARD STRING QUARTET
Robert Mann and Isidore Cohen, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello

D3S 805
MS 7325



SIDE 6
XSM 114992

1. I – Allegro brillante
2. II – In modo d'una marcia
3. III – Scherzo: Molto Vivace
4. IV – Allegro ma non troppo

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JUST SUNSHINE RECORDS

# IF IT RAINS
## PAUL MacNEIL

1. *LOVE WAS EASY 5:02
2. SUNSHINE LADY 3:19
3. IF IT RAINS 3:30

STEREO
JSS—10
Side 1
JSS-10-A

℗ 1974 Just
Sunshine, Inc.



4. ROCKY'S TUNE 4:13
5. SILVER LOVE LINE 4:24

Produced by Adam Taylor
All words and Music by Paul MacNeil
All songs published by Leo Feist, Inc. ASCAP
except as noted * published by
WB Music Corp. ASCAP

Distributed by Famous Music Corporation • A Gulf + Western Company

JUST SUNSHINE RECORDS

# IF IT RAINS
## PAUL MacNEIL

1. THE LETTER 4:41
2. STUCK ON YOU 3:47
3. THE DEVIL 5:22

STEREO
JSS—10
Side 2
JSS-10-B

℗ 1974 Just Sunshine, Inc.

4. THE STAIRWAY 3:39
5. *BROKEN PIECES 2:34

Produced by Adam Taylor
All words and Music by Paul MacNeil
except as noted * by Chris Tsiorbas
All songs published by Leo Feist, Inc. ASCAP

Distributed by Famous Music Corporation • A Gulf + Western Company

# MACE

DIRECTED BY H. BRUCE LEDERHOUSE
BY THE STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH

STEREO

MAC10030-A

KYRIE ELEISON 1:06
NICENE CREED 2:54
SANCTUS :37
THE LORD'S PRAYER 1:25
AGNUS DEI 1:23
GLORIA IN EXCELSIS 1:56
COME, HOLY GHOST 1:32

Publisher: ZANN MUSIC, BMI

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

# MACE

DIRECTED BY H. BRUCE LEDERHOUSE
BY THE STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH

STEREO

MAC10030-B

A GREAT AND MIGHTY WONDER 1:40
(St. Germanus 8th Century tr. J.M. Neale) (alt)
THEY CAST THEIR NETS 1:45
(William A. Percy 1924 by Permission of The Yale University Press)
O SONS AND DAUGHTERS 2:10
(Jean Tisserand, 15th Century tr. J.M. Neale)
IN CHRIST THERE IS NO EAST OR WEST 1:25
(John Oxenham, 1908 from "Bees In Amber"
by Permission of The American Tract Society)
I WALK THE KINGS HIGHWAY 3:01
(Evelyn Atwater Cummins, 1922 by Permission
of The Church Pension Fund)
Publisher:
ZANN MUSIC, INC., BMI

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

wand

254 W. 54 ST., NEW YORK, N.Y.

# GREATEST ON STAGE

WDS 661
SIDE 1



STEREO
33⅓ RPM

1. SINCE I FOUND YOU (MAXINE BROWN)
   (E. Townsend - M. Brown) Damic Music BMI 2:48
2. ALL IN MY MIND (MAXINE BROWN)
   (Johnson - Kirkland) Figure Music, Inc. BMI 3:51
3. BOYS (THE SHIRELLES)
   (L. Dixon - W. Farrell) Ludix Prod. BMI 2:08
4. DEDICATED TO THE ONE I LOVE (THE SHIRELLES)
   (Pauling - Bass) Armo Music BMI 2:03
5. EVERYBODY LOVES A LOVER (TOMMY HUNT)
   (R. Allen - R. Adler) International - Korwin ASCAP 2:38
6. HUMAN (TOMMY HUNT)
   (L. Dixon) Ludix BMI 2:32
7. I AM A WITNESS (TOMMY HUNT)
   (Ed Townsend) Damic Music BMI 2:52

wand

254 W. 54 ST., NEW YORK, N.Y.

# GREATEST ON STAGE

WDS 661
SIDE 2

STEREO
33⅓ RPM

1. DAVID'S MOOD (THE KINGSMEN)
(Dave Lewis) Burdette Music Co. BMI 2:06
2. MONEY (THE KINGSMEN)
(B. Gordy - J. Bradford) Jobete Music BMI 2:26
3. LOUIE LOUIE (THE KINGSMEN)
(R. Berry) Limax Music BMI 3:00
4. WHAT I SAY (DIONNE WARWICK)
(Ray Charles) Progressive Music BMI 2:23
5. ANYONE WHO HAD A HEART
(DIONNE WARWICK)
(H. David - B. Bacharach) U.S. Songs, Inc. ASCAP 2:58
6. HAND IT OVER (CHUCK JACKSON)
(R. Mosley) Ludix Publ. BMI 2:20
7. I DONT WANT TO CRY (CHUCK JACKSON)
(Jackson - Dixon) Ludix Publ. BMI 2:17


ONE
RECORD
MASTER RW-189 ©
SIDE A
33 1/3 RPM
RW 189
STEREO
"STOP THE CRACK"
vocal
(Evon Pollack)
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER (ONE) OF THE RECORDED WORKS RESERVED


ONE
Reverb
MASTER RW-189 ©
SIDE B
33 1/3 RPM
RW 189
STEREO
"STOP THE CRACK"
instrumental
ONE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER (ONE) OF THE RECORDED WORKS RESERVED


RCA
Bobby Ross Avila
BOBBY ROSS AVILA
SIDE A
33 1/3 RPM
9913-1-R
(9913-1-R-A)
1. MUSIC MAN (B. Avila, Sr /B. R. Avila/J. Felix) 3:50
2. LET'S GET TOGETHER (B. Avila, Sr./B. R Avila/J. Felix) 4:28
3. I WON'T LET YOU GO (B. Avila, Sr /B. R Avila/J Felix) 5:17
4. MERRY GO ROUND (B. Avila, Sr /B. R. Avila J. Felix) 4:24
5. DON'T HOLD ME BACK
(B Avila, Sr./B. R Avila/J. Felix) 4:06
℗ 1989 BMG Music
TMK(s)* RCA CORP —MADE IN U S A
Manufactured and Distributed by RCA Records, a Label of BMG Music-Made in U.S.A.


RCA
Bobby Ross Avila
BOBBY ROSS AVILA
SIDE B
33 1/3 RPM
9913-1-R
(9913-1-R-B)
1. BE MINE (B Avila, Sr./B. R. Avila/J. Felix) 3:28
2. YOU TURN ME ON (B. Avila, Sr./B. R. Avila/J. Felix) 4:13
3. DREAM COME TRUE (B. Avila, Sr./B. R. Avila/J. Felix) 6:00
4. DRUGS AIN'T MY THANG
(B. Avila, Sr./B. R. Avila/J. Felix) 4:29
5. POPS IN FLIGHT (B. Avila, Sr./B. R. Avila/J Felix) 4:58
® 1989 BMG Music
TMK(s)® RCA CORP —MADE IN U S A
Manufactured and Distributed by RCA Records, a Label of BMG Music-Made in U.S.A.

# TONY CAREY

**PROMOTIONAL ONLY - NOT FOR SALE**

**MCA RECORDS**



**L33-17037**
**MCA 4795**

**SIDE 1**
**12" PROMO**
**33 1/3 R.P.M.**

## we wanna live 4:19 ASCAP

***WORDS AND MUSIC BY TONY CAREY***
**PRODUCED BY PETER HAUKE FOR**
**ROCKOKO PRODUCTION INC.**
**From the MCA LP, MCA-5603, "blue highway"**
**April Music Inc.**
℗ 1985 MCA
Records, Inc.

MFD BY MCA RECORDS, INC 100 UNIVERSAL PLAZA UNIVERSAL CITY, CALIF 91608

RECORDED AT CLOUD 9 STUDIO 410-467-9946

# CHAOS

## HAY HAY *featuring* MARIA

1. HAY HAY
2. HAY HAY (Instr. 1)
3. HAY HAY (Instr. 2)

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## LIGHT SIDE

Produced by: Amir Adams

Written & Arranged by:
Reginald Smallwood &
Amir Adams

Executive Producer:
Reginald Smallwood

FELONY RECORDS - 2001

# CHAOS

## HAY HAY *featuring* MARIA

1. McCABE CHAOS
(featuring Gansta Gil, Pistol Pete and Ray Murda)

2. McCABE (Instr.)



## DARK SIDE

Produced by: Anthony Miller
Written & Arranged by:
Gangsta Gil, Pistol Pete,
Chaos, Rave Murda
Executive Producer:
Reginald Smallwood

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FELONY RECORDS - 2001


Island
BOURGEOIS TAGG
STEREO
33 1/3 RPM
PR 2098
A SIDE
I DON'T MIND AT ALL
VOCAL/2:33
(L. Workman, B. Bourgeois)
April Music Inc./Lena May Music/Ackee Music, Inc./
Bourgeois Zee Music (ASCAP)
ST-PR-52509-SP
Produced by Todd Rundgren for Alchemedia Productions, Inc.
in Association with Brent Bourgeois and Larry Tagg
From the Island LP 90638 - "YOYO"
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# HOLIDAY RAP

## M.C. MIKER "G" & DEEJAY SVEN

SIDE A
13:00

JDC 0097
33 RPM

1. HOLIDAY RAP (6:30)
(C. Hudson, L. Stevens, B. Welch, B. Bennet, S. v. Veen, L. Witteveen)

2. HOLIDAY RAP (Accapella- 6:30)
(S. v. Veen, L. Witteveen)

PRO[illegible]ANGED & RECO[illegible]
BE[illegible]ND FO[illegible]IGH FASH[illegible]MUSIC
Conce[illegible].C. M[illegible] "G" & De[illegible] Sven

Published by C[illegible]usic Ltd., E[illegible]
[illegible]ve Mus[illegible]MI

JDC RECORDS, 587 W. 5TH STREET, SAN PEDRO, CA 90

# HOLIDAY RAP

## M.C. MIKER "G" & DEEJAY SVEN

SIDE B
11:30

JDC 0097
33 RPM

1. WHIMSICAL TOUCH (5:00)
(Ben Liebrand)

2. HOLIDAY HIP HOP (Instrumental- 6:30)

PROD[illegible] ARRA[illegible] & RECOR[illegible] BY
BEN [illegible]ID FO[illegible]H FASHI[illegible]USIC
Conce[illegible].C. M[illegible]G" & De[illegible]ven

"Whimsical Tou[illegible] by Cal[illegible]
"Holiday Hip Ho[illegible] Chry[illegible]is Music Ltd.
[illegible]EMI Pu[illegible]g L[illegible]

JDC RECORDS, 567 W. 5TH STREET, SAN PEDRO, CA 90731

XTREME PROMO

# Lisa Pure

## I'm Over You

(L. Pjura, G. DiCaccamo)

Lisa Pjura (BMI)/Must Be Nice Music (BMI)/Dave Mondo Music (ASCAP)

**DJ PROMO**

**THIS SIDE:**
1. Original - 9:43

**THAT SIDE:**
1. Mike Ski's Future Vox - 10:53

XTR-838P-A
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Executive Producer:
Dave Mondo
A&R Director:
George Calle
**Stereo 33.3 RPM**

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XTREME
PROMO

# DAVID FEYGIN

## DANCE WITH A STRANGER

## REMIXES BY EDDIE BAEZ

REMIXER: EDDIE BAEZ

PRODUCER: MIKLOS MALEK

MALEK MUSIC/DENOTATION MUSIC (SECAC)
ADMINISTERED BY KOBALT MUSIC

WRITER: EATON/MARSHALL/VOISINE

PUBLISHED BY:

EMI LONGITUDE MUSIC/
ADDITIONS R.V. INTERNATIONAL BMI

CREATIVE ART DIRECTION:

FRIANKIE C.



WWW.DAVIDFEYGIN.COM

EXECTUTIVE REMIX PRODUCER:
PRO MOTION
THE BRAD LEBEAU COMPANY, INC.
WWW.PROMOLIFT.COM.

SIDE A

1. EDDIE BAEZ EXTENDED VOCAL MIX 10:30

SIDE B

2. EDDIE BAEZ DUB MIX 5:26

3. EDDIE BAEZ RADIO EDIT 4:22

DF001-B
45 RPM


DF001-A
45 RPM
DAVID FEYGIN
DANCE WITH A STRANGER
REMIXES BY EDDIE BAEZ

# Henri

## When You Walk Away

WRITTEN BY: DIANE WARREN

*Side A*
33 1/3 RPM



DAUMAN MUSIC

1 - J-dB Extended Vocal Mix 8.58

Produced by: Frankie Cappello
Engineered by: Artie Rodriguez
Backgrounds by: Desire
(courtesy of: SwirlRecords@aol.com)
Remixed by: Jody den Broeder
Remix Consultant: Ralphi Rosario
Executive Remix Producer: PRO Motion
The Brad LeBeau Company, Inc.
www.henrionline.com
jason@daumanmusic.com

00983710-3

# Henri

## *When You Walk Away*

WRITTEN BY: DIANE WARREN

***Side B***

33 1/3 RPM



DAUMAN MUSIC

**1 - J-dB Dub Mix 8.39**

**2 - J-dB Radio Edit 4.14**

Produced by: Frankie Cappello
Engineered by: Artie Rodriguez
Backgrounds by: Desire
(courtesy of: SwirlRecords@aol.com)
Remixed by: Jody den Broeder
Remix Consultant: Ralphi Rosario
Executive Remix Producer: PRO Motion
The Brad LeBeau Company, Inc.
www.henrionline.com
jason@daumanmusic.com

00983710-3

# SCRUNTER 93'
# ... *CALL ME*

**Call Me**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Irwen Johnson, Peter Augustine)*

IJ21
SIDE
A



D'Forest
Productions
33 1/3 RPM
Stereo

Produced & Arranged by *Loughton 'Sarge' Sargeant*
Assisted by *Mike Houghton*
Recorded & Mixed at Ambient Recordings, Beltsville, MD
Sequenced at Sarge Studio (301) 779-1884
Mixed by *Sarge & Ray Tilkens*

Musicians: *Loughton 'Sarge' Sargeant*
All Keyboards, Bass, Drum Programming
*Joe Louis:* Guitar • *Dr. Claire Nelson:* Rap
*Deborah Tilkens:* Telephone Lady

Background Vocals: *Marge Lawrence,*
*C. Allake Phillips, Sarge*

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# SCRUNTER 93'
# ... *CALL ME*

**Mash Down Town**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Instrumental)*

IJ21
SIDE
B



D'Forest
Productions

33 1/3 RPM
Stereo

Produced & Arranged by *Loughton 'Sarge' Sargeant*
Assisted by *Mike Houghton*
Recorded & Mixed at Ambient Recordings, Beltsville, MD
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# County Records



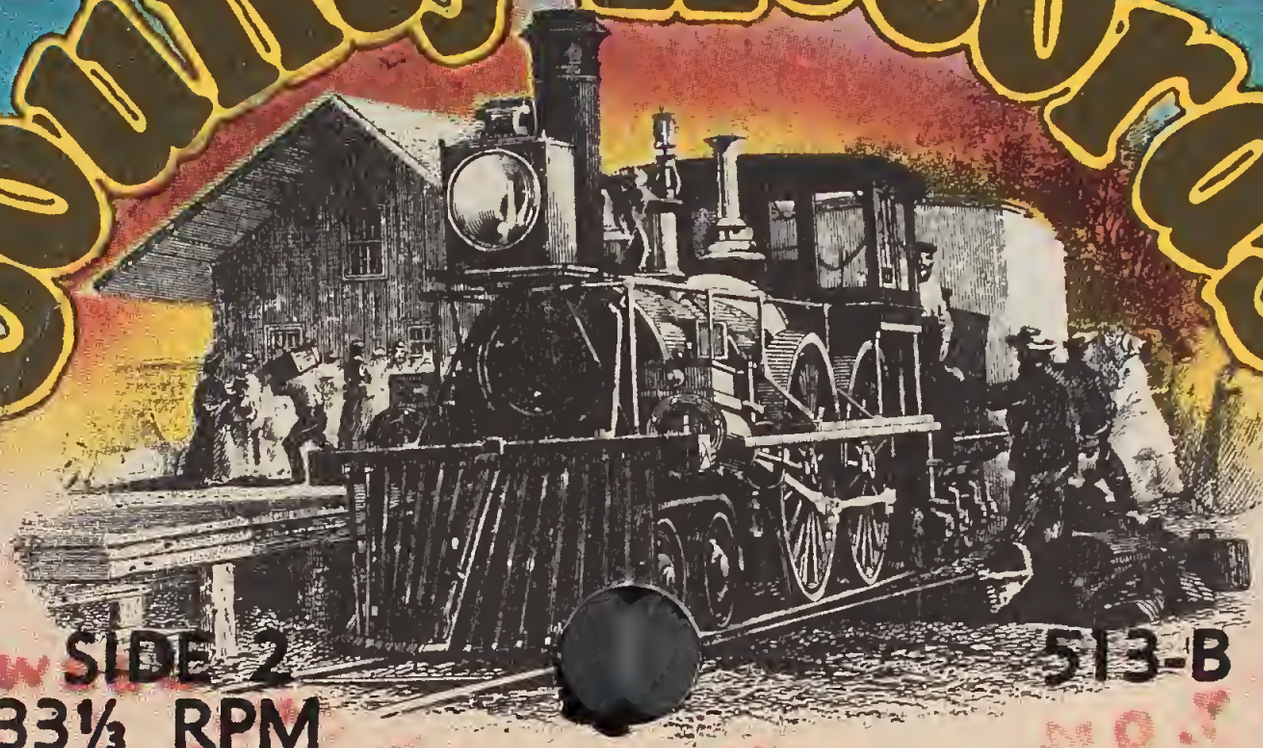
SIDE 1
33⅓ RPM

513-A

## GRAYSON & WHITTER

1. HANDSOME MOLLY
2. HE IS COMING TO US DEAD
3. OMMIE WISE
4. SHORT LIFE OF TROUBLE
5. WHERE ARE YOU GOING ALICE
6. I'VE ALWAYS BEEN A RAMBLER

# County Records



SIDE 2 513-B

33⅓ RPM

## GRAYSON & WHITTER

1. I SAW A MAN AT THE CLOSE OF DAY
2. JOKING HENRY
3. NINE POUND HAMMER
4. WHAT YOU GONNA DO WITH THE BABY
5. DON'T GO OUT TONIGHT MY DARLING
6. DARK ROAD IS A HARD ROAD TO TRAVEL

# KING OF BLUEGRASS
# Volume 5

## JIMMY MARTIN
## AND
## THE SUNNY MOUNTAIN BOYS

### Stormy Waters and His Other Sacred Hits

KB-5



Side 1

1. Stormy Waters
2 Hold to God's Unchanging Hand
3. Little Angels In Heaven
4. A beautiful Life
5. Lift Your Eyes To Jesus
6. My Lord Keeps A Record

# KING OF BLUEGRASS
# Volume 5

## JIMMY MARTIN
## AND
## THE SUNNY MOUNTAIN BOYS

### Stormy Waters and His Other Sacred Hits

KB-5



Side 2

1. Help Thy Brother
2. God Is Always The Same
3. Shake Hands With Mother Again
4. When The Saviour Reached Down
5. I Like To Hear Them Preach It
6. All Day Singing


KING
FOLK CONCERT/The Stanley Brothers
Side One
SK 834
JUST BECAUSE
MY BROTHERS BRIDE
HE WENT TO SLEEP-THE HOGS ATE HIM
LITTLE BIRDIE
WHISKEY AND JAIL
LIPS THAT LIE
LITTLE DARLING PAL OF MINE
℗
Distributed by Gusto Records 220 Boscobel St. Nashville, Tenn. 37213


KING
FOLK CONCERT/The Stanley Brothers
Side Two
SK 834
OLD AND IN THE WAY
HILLS OF ROAN COUNTY
PIG IN THE PEN
I DON'T WANT YOUR RAMBLING LETTERS
SIX MONTHS AIN'T LONG
NO LETTER TODAY
DARLING NELLIE GRAY
℗
Distributed by Gusto Records 220 Boscobel St. Nashville, Tenn. 37213

Unidisc

# FRANCE JOLI

## The Heart To Break the Heart

b/w

## Feel Like Dancing

SPEC 1375


Prelude
RECORDS
FRANCE JOLI
DOUBLE A SIDE
SPEC-1375
33 1/3 RPM
SIDE A
THE HEART TO BREAK THE HEART 7:30
(T. Green)
Produced & Arranged By Tony Green
Publisher: Cicada Music (PRO)
℗ 1980 T G O Records Ltd.
© 1988 Unidisc Productions Ltd.
DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD. 810 JEAN TALON W. MONTREAL, QUEBEC H4P 2N5. MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE L


Prelude
RECORDS
FRANCE JOLI
DOUBLE A SIDE
SPEC-1375
33 1/3 RPM
SIDE AA
FEEL LIKE DANCING 7:20
(T. Green)
Produced & Arranged By Tony Green
Publisher: Cicada Music (PRO)
℗ 1980 T G O Records Ltd.
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DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD.
MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOLATION OF

# WYNCOTE

## CHRISTMAS CAROLS

Winston Singers





SIDE I
MONO

W-9115-A

DECK THE HALLS
THE FIRST NOEL
JINGLE BELLS
GOD REST YE MERRY GENTLEMEN
GO TELL IT ON THE MOUNTAIN
JOY TO THE WORLD
HAIL TO CHRISTMAS

© 1964 CAMEO-PARKWAY RECORDS, INC.

WYNCOTE

# CHRISTMAS CAROLS

## Winston Singers





SIDE 2
MONO

W-9115-B

HARK THE HERALD ANGELS SING
SANTA CLAUS IS COMING TO TOWN
OH COME ALL YE FAITHFUL
GOOD KING WENCESLAUS
CHRISTMAS TREE
I SAW THREE SHIPS
CHRISTMA HYMN

© 1964 CAMEO-PARKWAY RECORDS, INC.




P.O. BOX 5376
NASSAU N.P
BAHAMAS

# RONNIE BUTLER STEPS OUT

## At The Fabulous Big Bamboo

LP-OE-3

Monaural
Side One

33-1/3 rpm

1. Goombay—2:47
2. Juanita—2:47
3. Yellow Bird—3:50
4. Water She Garden—2:50
5. Fools Rush In—2:36
6. Big Bamboo Jump Up—2:47

5-5010A




P.O. BOX 5376
NASSAU N.P
BAHAMAS

# RONNIE BUTLER STEPS OUT

## At The Fabulous Big Bamboo

LP-OE-3

Monaural
Side Two

33-1/3 rpm

1. Never on Sunday—2:35
2. Brown Skin Gal—2:46
3. Kingston Market—3:20
4. Ugly Woman—2:39
5. Land of the Sea and Sun—3:20
6. Don't Touch Me Tomatoes—2:55

5-5010B




SIDE A
33 1/3 RPM
STEREO
CFR-8004

Exec. Producer:
PAUL CHIN QUEE
CLAYTON "C"
Produced & Arranged by:
GEOFFREY CHUNG

# PLUTO

## RHYTHM OF THE CITY

COMIN' INTO THE FUTURE
FULL MOON OVER MIAMI
MEET YOU AT MIDNIGHT
HELLO CAROL

℗ 1990
COSMIC FORCE RECORDS

℗ COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FLA. 33157 / (305)255-3535




SIDE B
33 1/3 RPM
STEREO
CFR-8004

Exec. Producer:
PAUL CHIN QUEE
CLAYTON "C"
Produced & Arranged by:
GEOFFREY CHUNG

# PLUTO

## RHYTHM OF THE CITY

GROOVIN' IN THE GROVE
HAVE YOU SEEN HER
LOCAL SCENE
THE MIGHTY QUINN

℗ 1990
COSMIC FORCE RECORDS

℗ © COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FLA. 33157 / (305)255-3535

# DERY RECORDS

## Focus SAMMY BENSKIN

## Spotlight C. JIMMY PETTIFORD

DBE-104

SIDE 1

1. INVITATION (ASCAP) (2:10)
   (B. Kaper-Paul Francis Webster)
2. SOON IT'S GONNA RAIN (ASCAP) (2:30)
   (T. Jones-H. Schmidt)
3. MISIRLOU (BMI) (2:40)
   (N. Roubanis)
4. WATCH WHAT HAPPENS (ASCAP) (2:25)
   (Norman Gimbel-Michel Legrand)
5. AIRPORT LOVE THEME (ASCAP) (2:45)
   (Alfred Newman)
6. DON'T EXPLAIN (ASCAP) (3:10)
   (Billie Holiday-Arthur Herzog, Jr.)
7 WHU-PIT ON ME (ASCAP) (2:00)
   (C. Jimmy Pettiford)

# DERY RECORDS

## Focus SAMMY BENSKIN
## Spotlight C. JIMMY PETTIFORD

DBE-104



SIDE II

1. ALL THE THINGS YOU ARE (ASCAP) (4:35)
   (O. Hammerstein-J. Kern)
2. SHAME, SHAME ON YOU (ASCAP) (3:34)
   (C. Jimmy Pettiford)
3. SOUL SISTER (BMI) (2:31)
   (Harold Corbin)
4. SOMETHING COOL (BMI) (4:25)
   (Bill Barnes)
5. THANK YOU FA LETT'IN ME BE
   MICE ELF AGIN (BMI) (3:39)
   (Sylvester Stewart)

PROMOTION COPY

# THE BANJO REVOLUTION OF DONALD BECK

Arr. by Marty Paich & Clark Gassman

STEREO
SIDE ONE
S - 7110
(TPCC 12-19 BW)
THE PETERSEN COMPANY
HOLLYWOOD, CALIF.

records by

1. LILIES OF THE FIELD 2:25
   by Steve Young - Golden Chain Music, BMI
2. PAST LIFE 3:28
   by Donald Beck -
   Peteco Music Corp., ASCAP
3. GOLD HILL 3:02
   by Donald Beck -
   Peteco Music Corp., ASCAP
4. HEY JUDE 2:58
   by John Lennon & Paul McCartney -
   Maclen Music Inc., BMI
5. EAST-BOUND SOUTHERN 3:34
   by Donald Beck -
   Peteco Music Corp.,
   ASCAP


PROMOTION COPY
THE
BANJO REVOLUTION
OF DONALD BECK
Arr. by Marty Paich & Clark Gassman
STEREO
SIDE TWO
S - 1110
(TPCC 12-20 BW)
THE PETERSEN COMPANY
HOLLYWOOD, CALIF.
records by
1. GROUND SPEED 2:55
by Earl Scruggs - Peer International Corp., BMI
2. WICHITA LINEMAN 2:58
by Jim Webb - Canopy Music, BMI
3. SCOTLAND MOORS 2:58
by Donald Beck -
Peteco Music Corp., ASCAP
4. ROSEMARY'S BABY 2:35
by Christopher Komeda
Famous Music Corp., ASCAP
5. NOBODY'S HOME 3:16
by Donald Beck -
Peteco Music Corp.,
ASCAP

Pelagos Productions, Ltd.

# CAROL JASON

# LOVE & MORE LOVE

Side 1

Pel 1100 A

1 - LOVE & MORE LOVE
2 - HERE'S THAT RAINY DAY
3 - THERE'LL COME A TIME
4 - IF YOU LET ME LOVE YOU
5 - LOVE STORY

33⅓ RPM

Pelagos Productions, Llc

# CAROL JASON

# LOVE & MORE LOVE

Side II

Pel 1100 B

1 - GO MY LOVE

2 - WRITTEN ON THE WIND

3 - WALK ON BY

4 - LOVE SONG

33⅓ RPM


Accent
SOUNDS
A LA GUITAR
BUDDY MERRILL
AC 5012 MLP
SIDE 1
33⅓ RPM
Monaural
1. SOUNDS A LA GUITAR (Merrill-Levang)
S & R Music - ASCAP-1:43
2. ARMEN'S THEME (Ross Bagdasarian)
A.B.C. Music - ASCAP-2:17
3. GRANADA (Lara)
Southern Music - ASCAP-2:06
4. BLUES IN THE SHADOW (Robert Lowden)
Chesdel Music Co. - 2:40
5. PORTUGUESE WASHERWOMAN (Popp-Lucchesi)
M.P.H. Music - ASCAP-1:43
6. SWEET SEPTEMBER (McGuffie-Philips-Stanley)
Mills Music - ASCAP-1:51
7. DUKE'S PLACE (E. Ellington)
Robbins Music -
ASCAP-2:00

Accent

# SOUNDS A LA GUITAR
# BUDDY MERRILL

AC 5012 MLP
SIDE 2

33⅓ RPM
*Monaural*

1. **THE SHERK (Buddy Merrill)**
S & R Music - ASCAP-2:05
2. **ACQULINA (Merrill-Skene)**
S & R Music - ASCAP-2:00
3. **DONKEY SERENADE (Friml)**
Schirmer Music - 2:09
4. **THE BREEZE AND I (Lecuona)**
Marks - ASCAP-2:45
5. **TAKE FIVE (Desmond-Brubeck)**
Hansen - ASCAP-2:09
6. **SONG OF INDIA**
**(Arr. and Adapted by Buddy Merrill)**
S & R Music - ASCAP-2:08
7. **BUDDY'S BOOGIE (Buddy Merrill)**
Champagne Music -
ASCAP-1:40

# Bernie Griffith & THE RED TAIL HAWK

## SIDE 1

Your Smile Makes Me High
Don't Stay Away Too Long
Song For Your Girl
My Love in the Morning
Fire on the Mountain

# Bernie Griffith & THE RED TAIL HAWK

## SIDE 2

You and Me Tonight

Girls and Boys

Summer Was Made For Ruby's Eyes

The Hawk

Motorbike Mike




THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**SHENANDOAH CHORUS**
Mary Hoffman, Conductor
Beatrice Leist, Accompanist

1. Music, Spread Thy Voice Around (Handel) 4:30
2. Sanctus (Palestrina) 2:02

## Side 1

3. Tomorrow Is the Marriage Day (Weelkes) 2:00
4. Four Songs For Treble Voices (Brahms) 4:30
5. O Pastorelle, Addio (Giordano) 2:42
6. Quiet Nights of Quiet Stars (Jobim) 3:17
7. Odd Owls (Frackenpohl) 3:33

**MASSANETTA CHORUS**

8. Praise Ye The Lord (Donato) 1:15




THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**FESTIVAL CHORUS**
Douglas McEwen, Conductor
Ruth Pace, Accompanist

**Side 4**

1. O Joyful Day (Haydn) 3:38
2. My Beloved (Brahms) 3:23
3. It Was a Lover and His Lass (Kirk) 1:44
4. Bitter for Sweet (Chorbajian) 4:23
5. Psalm Concertato "Part I" (Moe) 3:50
6. Sweet Canaan (Taylor) 3:28
7. Finale from "The Gondoliers" (Sullivan) 3:10

CUSTOM FIDELITY

CFS-2645-2
(A7PB20901)

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**MASSANETTA CHORUS**
Carl Steubing, Conductor
Vera Rathkamp, Accompanist

1. Agnus Dei (Hassler) 2:12
2. Hodie, Christus Natus Est (Willan) 2:12

## Side 2

3. When Rooks Fly Homeward (Baynon) 2:08
4. Three Hungarian Folk Songs (Bartok) 2:46
5. Brothers (Steubing) 2:33
6. Summer Song (Brubeck-Coates) 3:05
7. Music to Watch Girls By (Ramin-Auken) 2:47

**ORCHESTRA**

8. Finale from Symphony No. 2 in D Major, Op. 32 (Sibelius) 7:07




THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**ORCHESTRA**
Russell Stanger, Conductor

## Side 3

1. Rock Opus (Suite in Two Movements for Orchestra and Optional Rock Group, Op. 3) (Stanger) 17:32

**FESTIVAL CHORUS**

2. Swell the Full Chorus (Handel) 3:45
3. O Bella Fusa (DiLasso) 1:28

Sunnyview

# THE FOUNTAIN OF LIFE
# JOY CHOIR
## VOLUME 1



**SUN 99005**
**(SUN 99005 A)**

**33⅓ RPM**
**STEREO**
**SIDE A**

JOY, JOY, JOY
(Kevin Yancy)
Yan Music Co./Kinlyn Music Co. [ASCAP]

THAT'S WHEN HE SAVED MY SOUL
Yan Music Co./Kinlyn Music Co. [ASCAP]

LOOK WHERE GOD HAS BROUGHT US
(Jewell Williams)
Son Light/Chinwah Songs

HALLELUJAH
(Kevin Yancy)
Yan Music Co./Kinlyn Music Co. [ASCAP]

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Sunnyview

# THE FOUNTAIN OF LIFE JOY CHOIR

## VOLUME 1



**SUN 99005**
**(SUN 99005 B)**

**33⅓ RPM**
**STEREO**
**SIDE B**

**KEEP LOOKING UP**
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]

**MORE LIKE JESUS**
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]

**YOU CAN MAKE IT**
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]

**I GAVE MY LIKE TO JESUS**
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]

**HE REMAINS THE SAME**
(Kevin J. Yancy)
Yan Music Co. [ASCAP]

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RCA

# Side 1 Stereo

MKS-1824 (XSRS-6759)

## Los Espectaculares Hnos. Castro

1 Algún Lugar Bajo el Sol (Castro)
2 Obsesión (Flores)
3 Ven (Castro)

(Grabado en México)

Victor

4 California Dreamin' (Philips-Gillian)
Monday, Monday (Philips)
Perdiendo la Razón (Goin' Out of My Head) (Randazzo-Weinstein)
5 Estamos Ahí (D.A.D.)
6 Adiós Vida Mía (Castro)

1, 3. Orq. de Arturo Castro
2, 4, 5, 6. Orq. de Leo Acosta
Arreglos de Arturo Castro

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RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo

MKS-1824 (XSRS-6760)

RCA

# Los Espectaculares Hnos. Castro

(Grabado en México)



Victor

1 Cuando Llegué a Phoenix (By the Time I Get to Phoenix) (Webb)
2 Bonita Flor (Castro)
3 Separados (Castro)
4 Por Usted (Por Causa de Voce) (Jorge Ben)
5 Tristeza (Lobo-Niltinho)

1, 3, 4, 5. Orq. de Leo Acosta
2. Orq. de Arturo Castro
Arreglos de Arturo Castro

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RCA CORPORATION—MADE IN U.S.A.

HIGH FIDELITY

# Pacific Jazz

## "GROOVE!"

RICHARD "GROOVE" HOLMES, organ; BEN WEBSTER, tenor;
LES McCANN, piano; LAWRENCE "TRICKY" LOFTON, trombone;
RON JEFFERSON, drums; GEORGE FREEMAN guitar

SIDE 1

WORLD PACIFIC RECORDS

1. THEM THAT'S GOT - 6:20
   (Ricci Harper)
2. THAT HEALIN' FEELIN' - 5:35
   (Les McCann)
3. SEVEN COME ELEVEN - 4:03
   (Goodman-Christian)

(A-870)

HIGH FIDELITY

# Pacific Jazz

## "GROOVE!"

RICHARD "GROOVE" HOLMES, organ; BEN WEBSTER, tenor;
LES McCANN, piano; LAWRENCE "TRICKY" LOFTON, trombone;
RON JEFFERSON, drums; GEORGE FREEMAN guitar

SIDE 2




1. DEEP PURPLE - 9:09
   (DeRose-Parish)
2. GOOD GROOVE - 8:10
   (Richard Holmes)

(B-870)

samtech Records

**DISCO**

Pub.
1981
Samtech Music
ASCAP
Prod. by
Alfred Samuel For
Samtech Records
Time: 6:10

**33⅓ RPM**

Arranged by
Lenny Guerra
Music by
Midnight Special Orchestra

**SR-2004-A**

**STEREO**

Recorded at
Sound Heights Studio

# COAL WOMAN

(M. Williams)

## LORD SLIM

Mfd. & Dist. by Samtech Records
9416 Church Ave.
Brooklyn, N. Y.
Tel. (212) 345-3641

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# samtech Records

**DISCO**

1981
Pub.
Samtech Music
ASCAP
Prod. by
Alfred Samuel For
Samtech Records
Time: 6:10

**33⅓ RPM**

Arranged by
Lenny Guerra
Music by
Midnight Special Orchestra

**SR-2004-B**

**STEREO**

INSTRUMENTAL
Recorded at
Sound Heights Studio

## COAL WOMAN

(M. Williams)

**LORD SLIM**

**INSTRUMENTAL**

Mfd. & Dist. by Samtech Records
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# SOPHY

## Versatil Y Temperamental

velvet

LADO A
33 1/3 RPM
Stereo

V-6050
℗ 1986
Diamond Stereo

1.-Hablame En La Cama
(Las Diego)
2.-Sola
(Rodolfo Barreras)
3.-Ya No Me Late El Corazon
(Lou Briel)
4.-Marchate
(Mario Selles)
5.-Y Luego Que
(Chein Garcia Alonso)

Dist. Por: VELVET De Puerto Rico - Calle Cerra 616 Santurce, P.R. 00907

# SOPHY

## Versatil Y Temperamental

velvet

LADO B
33 1/3 RPM
Stereo

V-6050
℗ 1986
Diamond Stereo

1.-Tu Tienes La Culpa
(A. Slezynger)
2.-Marinero
(T. Savio-S. Piccolo)
Ver. Esp. Carlos De La Cima
3.-10 Noviembres
4.-Bajate De Esa Nube
(Rodolfo Barreras)
5.-Que Se Marche Ya
(Eloy Monroso)

Dist. Por: VELVET De Puerto Rico - Calle Cerra 616 Santurce, P.R. 00907

# ANNUAL
# SPRING CONCERT
## Struthers High School
## Concert Band
JOHN KOBASIAR, JR., Director
Struthers Fieldhouse
May 1, 1964

33⅓ RPM
MICROGROOVE

**SIDE 1**
18951

1. **MARCH A. S. B. D. A.**
(Williams)
2. **PRELUDE AND FUGUE IN D MINOR**
(Bach-Moehlmann)
3. **GEORGE WASHINGTON BRIDGE**
(W. Schuman)
4. **OVERTURE FOR WINDS**
(Carter)

Recorded on location by
Century Custom Recording Service
Jack L. Renner - Franchised Associate
Box 84
Geneva, Ohio
466-4322

# ANNUAL
# SPRING CONCERT
## Struthers High School
## Concert Band
JOHN KOBASIAR, JR., Director
Struthers Fieldhouse
May 1, 1964

33⅓ RPM
MICROGROOVE

SIDE 2
18951

1. BURST OF FLAME
(Bowles)
2. PROMETHEUS OVERTURE
(Beethoven-Barnes)
3. CARIBEGUINE
(Schaefer)
4. WITH BUGLE, FIFE, AND DRUM
(Coker)
5. NATIONAL ANTHEM

Recorded on location by
Century Custom Recording Service
Jack L. Renner - Franchised Associate
Box 84
Geneva, Ohio
466-4322


COLUMBIA
THE SINGING
BOBBY SCOTT
MY HEART IN MY HANDS
CS 9563
SIDE 1
XSM 119330
1. IT'S CRAZY -B. Scott - C. Sigman-
2. A WOMAN IN LOVE -F. Loesser-
3. THE YOUNG YEARS -B. Scott - J. Scott-
4. THE DAYS OF WINE AND ROSES -J. Mercer -
H. Mancini- (From the Warner Bros. Picture
"Days Of Wine And Roses")
5. EIGHT MILLION STORIES (In The
Naked City) -C. Colacrai -
J. Tansey-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE SINGING
BOBBY SCOTT
MY HEART IN MY HANDS
CS 9563
SIDE 2
XSM 119331
1. ONE IS A LONELY NUMBER -A. Resnick - B. Scott-
2. IF EVER I WOULD LEAVE YOU
-A. J. Lerner - F. Loewe-
(From the Musical Production "Camelot")
3. THE WORLD IS YOUR BALLOON
-E. Y. Harburg - S. Fain-
4. I WON'T CRY ANYMORE -A. Frisch - F. Wise-
5. SMILE -J. Turner - G. Parsons -
C. Chaplin- (Theme from the Motion
Picture "Modern Times")
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

# THE SHAPE OF THE 80'S

## FIGURE CONTOURING BY KAY WINNER

SIDE 1

| BAND | EXERCISE |
|---|---|
| 1 | 1-5 |
| 2 | 6-9 |
| 3 | 10-13 |
| 4 | 14 |
| 5 | 15-18 |
| 6 | 19-22 |
| 7 | 23 |
| 8 | 24-28 |

Copyright

# THE SHAPE OF THE 80'S

## FIGURE CONTOURING BY KAY WINNER

| BAND | EXERCISE |
|---|---|
| 9 | 29 |
| 10 | 30 |

SIDE 2



| | |
|---|---|
| 11 | 31-35 |
| 12 | 36 |
| 13 | 37 |
| 14 | 38 |
| 15 | 39 |
| 16 | 40-42 |
| 17 | 44-48 |
| 18 | 49 |
| 19 | 50 |
| 20 | 51-54 |

Copyright

NONESUCH RECORDS

# SERGEI RACHMANINOFF

(1873-1943)

H-1155-A
SIDE ONE

## SONATA IN C MINOR, Op. 19,
## for Piano and 'Cello

(Beginning)

Band 1 - 1. Lento; Allegro moderato (9:59)
Band 2 - 2. Allegro scherzando (7:53)
Band 3 - 3. Andante (5:17)

**HARVEY SHAPIRO, 'cello**

**EARL WILD, piano**

NONESUCH RECORDS

H-1155-B
SIDE TWO

## SERGEI RACHMANINOFF
(1873-1943)

**SONATA IN C MINOR, Op. 19,**
**for Piano and 'Cello**
(Concl.)
Band 1 - 4. Allegro mosso (9:52)

## ZOLTAN KODALY
(b. 1882)

**SONATA, Op. 4, for 'Cello and Piano**
Band 2 - 1. Fantasia (7:53)
Band 3 - 2. Allegro con spirito (8:57)

**HARVEY SHAPIRO, 'cello**
**EARL WILD, piano**

THE BE-BOP
KEYBOARD MASTERS

# GEORGE WALLINGTON

1. **FAIRYLAND** (Wallington) 2. **WOODY'N YOU** (Gillespie) 3. **JUST ONE OF THOSE THINGS** (Porter) 4. **HONEYSUCKLE ROSE** (Waller, Razaf) 5. **STAR EYES** (Ray, De Paul) 6. **NY** (Wallington) 7. **A DAY IN PARIS** (Wallington) 8. **THESE FOOLISH THINGS** (Strachey, Marvell)

A VOGUE RECORDING

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**Side One**

**VJD 574-1**
†VJD 574-A†

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VOGUE RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

# AL HAIG

1. **JUST ONE OF THOSE THINGS** (Porter)
2. **YARDBIRD SUITE** (Parker) 3. **TABOO** (Lecuona)
4. **MIGHTY LIKE A ROSE** (Nevin, Stanton)
5. **S'WONDERFUL** (Gershwin) 6. **JUST YOU JUST ME** (Klages, Greer) 7. **THE MOON WAS YELLOW** (Ahlert, Leslie) 8. **'ROUND MIDNIGHT** (Monk, Williams, Hanighen)

**Side Two**

**VJD 574-1**
†VJD 574-B†

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RECORDS

Jazz
vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

# DUKE JORDAN

1. **JUST ONE OF THOSE THINGS** (Porter)
2. **EMBRACEABLE YOU** (G. & I. Gershwin)
3. **MINOR ESCAMP (Jordu)** (Jordan) **4. SCOTCH BLUES** (Jordan) **5. CONFIRMATION** (Parker)
6. **DARN THAT DREAM** (Delange, Van Heusen)
7. **THEY CAN'T TAKE THAT AWAY FROM ME** (G. & I. Gershwin) **8. WAIT AND SEE** (Jordan)

**Side Three**

**VJD 574-2**
†VJD 574-C†

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VOGUE RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

# WADE LEGGE

1. **PERDIDO** (Lenk, Drake, Tizol)
2. **DREAM A LITTLE DREAM OF ME** (Kahn, Schwandt, Andree) 3. **WADE LEGGE'S BLUES** (Legge) 4. **A SWEDISH FOLK SONG** (Trad)
5. **DANCE OF THE INFIDELS** (Powell)
6. **AREN'T YOU GLAD YOU'RE YOU** (Simons)
7. **THESE FOOLISH THINGS** (Strachey, Marvell)
8. **WHY DON'T YOU BELIEVE ME** (Douglas, Laney)

**Side Four**

**VJD 574-2**
†VJD 574-D†

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[redacted]

PRT RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

Blue Room Records

# PAT MCLAUGHLIN

## ALL RIGHT - OK!

SIDE ONE

PM-2545

I DEPEND ON YOU
(Pat McLaughlin) Unart Music, BMI

HONEY LET THAT TRAIN ROLL
(Pat McLaughlin) Jack Music, BMI

LONG, LONG, TIME
(Pat McLaughlin) Corn Country Music, BMI

WITHOUT A MELODY
(Pat McLaughlin) Jack Music, BMI

I'M IN THE MOOD
(Pat McLaughlin) Jack Music, BMI

All Songs
© Pat McLaughlin

P.O. Box 90534 — Nashville, Tenn. 37209

Blue Room Records

# PAT MCLAUGHLIN

## ALL RIGHT - OK!

SIDE TWO

PM-2545

**TREAT YOU RIGHT**
(Pat McLaughlin) Corn Country Music, BMI

**NO PROBLEM**
(Pat McLaughlin) Corn Country Music, BMI

**HELLO BIRMINGHAM**
(Pat McLaughlin) Unart Music, BMI

**WIND IT ON UP**
(Pat McLaughlin) Jack Music, BMI

**REAL THING**
(Pat McLaughlin) Jack Music, BMI

All Songs
© Pat McLaughlin

P.O. Box 90534 — Nashville, Tenn. 37209

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

MASTERWORKS

SHOSTAKOVITCH

# SYMPHONY NO. 5, Op. 47

NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor

MS 6115



Side 1
XSM 48607

1. I - Moderato
2. II - Allegretto

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COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

MASTERWORKS

SHOSTAKOVITCH

# SYMPHONY NO. 5, Op. 47

NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor

MS 6115

Side 2
XSM 48608

1. III - Largo

2. IV - Allegro non troppo

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MASTERWORKS

PROKOFIEV

# PETER AND THE WOLF, Op. 67

MS 6193

Side 1
XSM 51026

THE NEW YORK PHILHARMONIC

LEONARD BERNSTEIN, Conductor

Narrated by Leonard Bernstein

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

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MASTERWORKS

TCHAIKOVSKY

# NUTCRACKER SUITE, Op. 71a

THE NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor



MS 6193

Side 2
XSM 51027

1. MINIATURE OVERTURE
2. DANSES CARACTERISTIQUES:
   March. Dance of the Sugar-Plum Fairy. Russian Dance (Trepak). Arabian Dance. Chinese Dance. Dance of the Reed-Pipes.
3. WALTZ OF THE FLOWERS

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


EPIC
STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
1. BACH - CHORALE: "HERZLIEBSTER JESU, WAS HAST DU VERBROCHEN"
BC 1153
NONBREAKABLE
Side 1
XSB 54901
BACH: SONATA IN G MINOR, BWV 1001
2. I - Adagio
3. II - Fuga (Allegro)
4. III - Siciliano
5. IV - Presto
TELEMANN: CANONIC SONATA IN A MAJOR
6. I - Vivace
7. II - Cantabile
8. III - Scherzando
With Samuel Baron, Flutist
VIDA CHENOWETH,
Marimbist
EPIC ® CBS MARCAS REG MADE IN U.S.A.
STEREO
EPIC
STEREO
EPIC


STEREO EPIC STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
ALFRED FISSINGER: SUITE FOR MARIMBA
1. I - Rather slowly
2. II - Fast and jauntily
3. III - Moderately slow - Simply
BC 1153
NONBREAKABLE
Side 2
XSB 54902
4. IV - Very fast - With dash
5. LORRAINE GOODRICH: OCTAVE ETUDE IN D MINOR
6. CLAIR MUSSER: PRELUDE IN G MAJOR, Op. 11, No. 3
7. CLAIR MUSSER: ETUDE IN B MAJOR, Op. 6, No. 9
8. C. MUSSER: ETUDE IN C MAJOR, Op. 6, No. 10
9. C. MUSSER: ETUDE IS A-FLAT MAJOR, Op. 6, No. 2
VIDA CHENOWETH,
Marimbist
CBS MARCAS REG MADE IN U.S.A.
FOR SALE
UNLY
RATION


43 WEST 61 STREET, NEW YORK CITY 10023
Side One
CJ 102
ARNETT COBB
THE WILD MAN FROM TEXAS
1. SMOOTH SAILING (7:08)
(Arnett Cobb)
2. DUTCH KITCHEN BOUNCE (4:50)
(Arnett Cobb)
3. FLYING HOME No. 2 (8:20)
(Hampton - Goodman)
CLASSIC JAZZ
Licensed by Black & Blue
℗ 1978 Classic Jazz

43 WEST 61 STREET, NEW YORK CITY 10023

Side Two
CJ 102

# ARNETT COBB

# THE WILD MAN FROM TEXAS



1. WHERE OR WHEN (6:28)
   (Rogers - Hart)
2. THE NEARNESS OF YOU (6:33)
   (H. Carmichael - N. Washington)
3. GHOST OF A CHANCE (4:57)
   (Young - Washington - Crosby)

CLASSIC JAZZ

Licensed by Black & Blue

℗ 1978 Classic Jazz

Westminster Gold

# HOMAGE
## to Arthur Rubinstein & Vladamir Horowitz

**SIDE A**
**STEREO**

**WGS-8261**
(WGS-8261-A)

## ARTHUR MAC KENZIE, piano

1. Horowitz: Danse Excentrique Time: 2:23
2. Scarlatti: Sonata in E, Longo 430 Time: 3:18
3. Jelobinsky: Nocturne, Op. 19, No. 2 Time: 2:20
4. Liszt: Valse Oubliee Time: 2:44
5. Scriabin: Etude in C-sharp Minor, Op. 2, No. 1 Time: 2:49
6. Horowitz: Variations on Themes from Bizet's Carmen Time: 3:42

℗1974, ABC Records, Inc.

Westminster Gold

# HOMAGE
## to Arthur Rubinstein & Vladamir Horowitz

SIDE B
STEREO

WGS-8261
(WGS-8261-B)

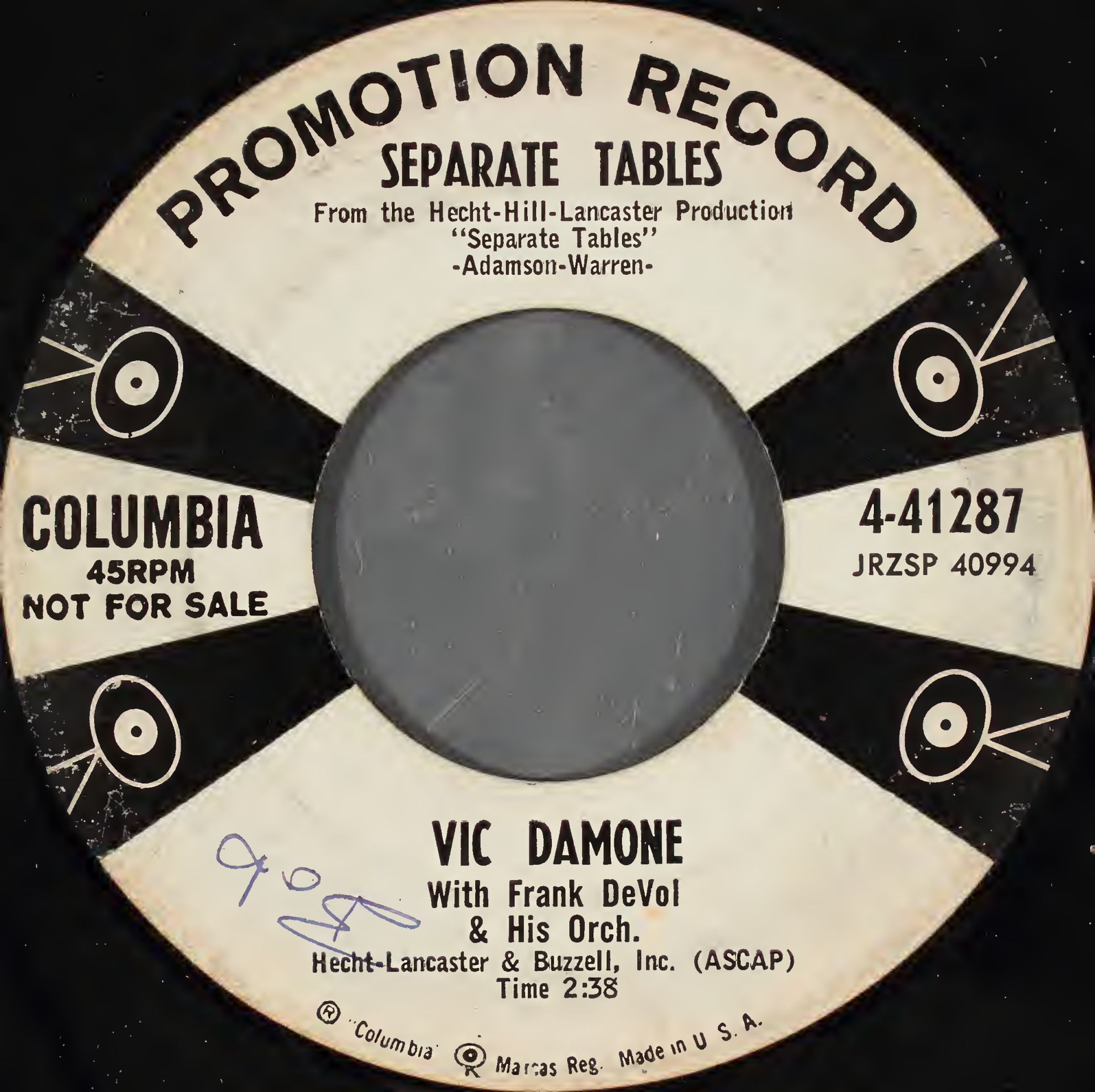
## ARTHUR MAC KENZIE, piano

Chopin: Sonata No. 3 in B Minor, Op. 58 Time: 24:56

1st Movement - Allegro maestoso
2nd Movement - Scherzo: molto vivace
3rd Movement - Largo
4th Movement - Finale: Presto, non tanto

Music PD

℗1974, ABC
Records, Inc.


PROMOTION RECORD
SEPARATE TABLES
From the Hecht-Hill-Lancaster Production
"Separate Tables"
-Adamson-Warren-
COLUMBIA
45RPM
NOT FOR SALE
4-41287
JRZSP 40994
VIC DAMONE
With Frank DeVol
& His Orch.
Hecht-Lancaster & Buzzell, Inc. (ASCAP)
Time 2:38
"Columbia" Marcas Reg. Made in U S. A.


PROMOTION RECORD
WE KISS IN A SHADOW
From The New Vic Damone Album
"Closer Than A Kiss"
-Hammerstein 2nd-Rodgers-
COLUMBIA
45RPM
NOT FOR SALE
4-41287
JRZSP 40803
VIC DAMONE
With Frank DeVol
- & His Orch.
Williamson Music, Inc. (ASCAP)
Time 3:57
"Columbia" Marcas Reg. Made in U.S.A.

DEARBORN

Pamper Music
BMI
ZTSC-141679
D-578

DJ COPY

45 RPM
Time: 2:30
Prod. By
Howard White

NOT
FOR SALE

# SHELTER PARK

(D. Kirby - C. Howard)

## GWENN LEONARD

A PRODUCT OF M.S.K. PRODUCTIONS


DEARBORN
Pamper Music
BMI
ZTSC-141680
D-578
45 RPM
Time: 2:08
Prod. By
Howard White
DJ COPY
NOT
FOR SALE
PENNY IN MY HAND
(Karen Penning)
GWENN LEONARD
A PRODUCT OF M.S.K. PRODUCTIONS


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
RECORD NO.
32341
(120,182)
(2:38)
Vocal With
Chorus And
Orchestra
Directed By
DAVE BLUME
Duchess Music
Corp. (BMI)
Promotion Copy
Not For Sale
42
IT'S ALL RIGHT
(The World Will Keep Spinning Around)
(Gregg Shively)
GREGG SHIVELY
PRODUCED BY DICK JACOBS


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
RECORD NO.
32341
(120,180)✤
(2:38)
Vocal With
Chorus And
Orchestra
Directed By
DAVE BLUME
Northern Music
Corp. (AS)
Promotion Copy
Not For Sale
HELPLESS (To The Changes)
(LeVillage N'est Pas La Ville)
(Roger Dumas-Jean Jacques Debout-Jerry Keller)
GREGG SHIVELY
PRODUCED BY DICK JACOBS


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-30700
(105,219)
(2:10)
Trumpet Solo
With Orchestra
Leeds Music Corp. (AS)
ONE DAY I'LL BUY A TRUMPET
(UN GIORNO O L'ALTRO)
(Mi Comrero Una Tronba)
(C. A. Rossi)
LEON MERIAN
And HIS ORCHESTRA


MARCA REGISTRADA.
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-30700
(105,220)✣
(2:00)
Trumpet Solo
With Orchestra
Paramount Music
Corp. (AS)
BING! BANG! BONG!
From Paramount Picture "Houseboat"
(Jay Livingston-Ray Evans)
LEON MERIAN
And HIS ORCHESTRA



# UNITED ARTISTS JAZZ

UA 497
ZTSP 81750
Song Fest Music Corp. - ASCAP
Produced by Alan Douglas
Time: 3:06

## LLOYD G. MAYERS

with the Oliver Nelson Orchestra

## TASTE OF HONEY

(B. Scott-R. Marlow)

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.



UNITED ARTISTS JAZZ

UA 497
ZTSP 81751
Paris Music Inc
ASCAP
Produced by
Alan Douglas
Time: 3:30

**LLOYD G. MAYERS**

with the Oliver Nelson Orchestra

**THE GOOD LIFE**

(Sacha Distel) From the Film "The Seven Capital Sins")

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


Gloro
45 - 908
Time: 2:54
45 RPM
ZTSP 25960
THE SWEETEST WORDS I KNOW
G. PARKER - B. YALE
VINCENT LOPEZ
& His Orchestra


Gloro
45 - 908
Time: 2:32
45 RPM
ZTSP 25961
34
IN SANTIAGO BY THE SEA
Noble - Parker - Bradley
VINCENT LOPEZ
& His Orchestra


MILLION
SELLER
Beam Pub.
Time 2:22
845
(MS-845-A)
A KISS IS A KISS
(L. Yellin-R. Bachstetter)
THE ROCKING CHAIRS
Featuring LENNY DEAN

# MILLION SELLER



Beam Pub.
Time: 2:14

845
(MS-845-B)

## MEMORIES OF LOVE

(Al Yellin-R. Gerrari-R. Bachstetter)

## THE ROCKING CHAIRS


Regis
Chicago Illinois
Carbaugh
ASCAP
Time 2:23
Vocal By
Russ Carlyle
Record No.
701
(RG 101)
THE LAND OF LOVE
(Carlyle – Caranda – Washabaugh)
RUSS CARLYLE
and his Orchestra


Regis
Chicago
Illinois
Carbaugh
ASCAP
Time 2:39
Vocal By
Russ Carlyle
Record No.
(RG 102)
701
EVERYTHING'S THE SAME
(Carlyle — Caranda — Washabaugh)
RUSS CARLYLE
and his Orchestra

# OWL PIE
RECORDS

© Bubba Homan
1981
Stereo
45 RPM

Side A
Time: 2:59
103018A
030281A

## GUITAR & GOLDEN DREAMS

(Bubba Homan & Jo Calloway)

**BUBBA HOMAN**

Recorded At; Quicksilver Studio
Box 34
Sulligent, AL. 35586

# OWL PIE
RECORDS

© Bubba Homan
1981
Stereo
45 RPM

Side B
Time: 2:30
103018B
030281B

## BRING IT BACK
(Bubba Homan)

**BUBBA HOMAN**

Recorded At: Quicksilver Studio
Box 34
Sulligent, AL. 35586

AMERICAN MUTUAL GROUP
OF RECORDING COMPANIES

# AMG



℗ 1977 American
Mutual Group

*SIDE A*
*771112*
*Publisher:*
*LOWER*
*ARCADE*
*MUSIC*
*ASCAP*
*Producer:*
*Carl Edmondson*
*45 rpm*

## SWEET PRECIOUS MOMENTS

Bill Bender

*DAVE ALLEN*

CAREW TOWER/LOWER ARCADE CINCINNATI, OHIO 45201


AMERICAN MUTUAL GROUP
OF RECORDING COMPANIES
AMG
℗ 1977 American
Mutual Group
SIDE B
771112
Publisher:
LOWER
ARCADE
MUSIC
ASCAP
Producer:
Carl Edmondson
45 rpm
LET ME LOVE YOU
Bill Bender
DAVE ALLEN
CAREW TOWER/LOWER ARCADE CINCINNATI, OHIO 45201

# Golly
RECORDS

*Box 519, Irvington, N.J.*
A DIV. OF WALT GOLLENDER ENTERPRISES

MB 935-A

*STUDIO:*
3RD STORY
RECORDING

*ARRANGER:*
BRYAN PUGH



*Exec. Producer:*
WALTER P. LEE III

GOLLY MUSIC
(BMI)

*Engineer:*
DAN McKAY

# LET YOUR LIGHT SO SHINE

(Marilyn Brewington)

## *MARILYN BREWINGTON*

# Golly
RECORDS
*Box 519, Irvington, N.J.*
A DIV. OF WALT GOLLENDER ENTERPRISES

MB 935-B

*STUDIO:*
3RD STORY
RECORDING

*ARRANGER:*
BRYAN PUGH

*Exec. Producer:*
WALTER P. LEE III

GOLLY MUSIC
(BMI)

*Engineer:*
DAN McKAY

## DO THY WILL

(Marilyn Brewington)

***MARILYN BREWINGTON***

# K & K
## RECORDS

**45 RPM**
Side One
STEREO

**CSS 20-A**
SHAKEY'S
Pizza Parlour
Newingt'n, Conn.

## *SHAKEY'S POLKA*

MICHELLE HAYES, Vocals
DAVE TRAIN, Banjo
NORM BOUCHARD, Piano

# K & K
## RECORDS

**45 RPM**
Side Two
STEREO

**CSS 20-B**
SHAKEY'S
Pizza Parlour
Newingt'n, Conn.

## *BILL BAILEY*

MICHELLE HAYES, Vocals
DAVE TRAIN, Banjo
NORM BOUCHARD, Piano

RCA VICTOR

## LORNE GREENE

Arranged and Conducted by Joe Reisman



47-8901

Ensign Mus. Corp., & Lorne Greene Music Co., BMI

TPKM-4525

2:21

PLUG SIDE

NOT FOR SALE

## WACO

(from the Paramount picture "Waco")

(Hal Blair-Jimmie Haskell)

TMK(S) ®REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR

# LORNE GREENE

Arranged and Conducted by Joe Reisman



47-8901

Ensign Mus. Corp., & Lorne Greene Music Co., BMI

TPKM-4526

2:33

45 RPM

NOT FOR SALE

## ALL BUT THE REMEMBERING

(from the Paramount picture "Waco")

(Hal Blair-Jimmie Haskell)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


UA
UNITED ARTISTS
NOT FOR SALE
UA 300
TIME: 2:43
ZTSP 66258
amous Music
ASCAP
ARRANGED AND
PRODUCED BY
DON COSTA
FERRANTE AND TEICHER
LOVE THEME FROM
ONE EYED JACKS
(Friedhofer) (from the Motion
Picture "One Eyed Jacks")
©UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.


UA
UNITED ARTISTS
NOT FOR SALE
UA 300
TIME: 2:41
ZTSP 66259
Remick Music
ASCAP
ARRANGED AND
PRODUCED BY
DON COSTA
FERRANTE AND TEICHER
TARA'S THEME FROM
GONE WITH THE WIND
(Steiner)
℗ UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.


CALENDAR
EYDIE GORME
Arranged and Conducted by
Peter Matz
63-1004
Blue Seas
Music Inc.,/
Jac Music
Co. Inc.,
ASCAP
WYKM-5718
4:00
PLUG
SIDE
NOT FOR SALE
Produced by
Mike Berniker
for Stage II
Productions
THIS GIRL'S IN LOVE WITH YOU
(Bacharach-David)
MANUFACTURED AND DISTRIBUTED BY RCA


CALENDAR
EYDIE GORME
Arranged by Pat Williams
Conducted by Peter Matz
63-1004
Damila Music
Inc., ASCAP
WYKM-5721
2:53
45
RPM
NOT FOR SALE
Produced by
Stage II
Productions
IT'S YOU AGAIN
(from the Broadway Production
"Golden Rainbow")
(Marks)
MANUFACTURED AND DISTRIBUTED BY RCA

# EPIC

## Radio Station Copy

® "Epic" Marca Reg. Made in U S. A.



45 RPM

Publisher:
Stratford Music
Corp. (ASCAP)
TIME: 2:47

SIDE 2
JZSP 58606

# THE PARTY'S OVER

- B. Comden - A. Green - J. Styne -

From "PIANO, STRINGS AND MOONLIGHT"
THE MANY MOODS OF
DAVE GRUSIN

COTILLION

45 R.P.M.

7-99730

Pub., Clita Music, BMI/Sign Of The Twins, ASCAP/ House of Gemini, BMI

℗ 1984 Cotillion Records

**EDITED VERSION**

**PROMOTION COPY**

**NOT FOR SALE**

**STEREO**

VOCAL

Time: 3:55

ST-CO-46508-SP

Edit of Cotillion LP 90168 - **"PHOENIX"**

# YOU'VE GOT THAT MAGIC

(Bill Curtis, Gerry Thomas & Maureen Reid)

## FATBACK

Produced by Bill Curtis and Gerry Thomas for Fatback Productions

A Fatback Production

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

COTILLION

45 R.P.M.

7-99730

Pub., Clita Music, BMI/Sign Of The Twins, ASCAP/ House of Gemini, BMI

℗ 1984 Cotillion Records

**EDITED VERSION**

**PROMOTION COPY**

**NOT FOR SALE**

**MONO**

VOCAL

Time: 3:55

CO-46508-SP

Edit of Cotillion LP 90168 - **"PHOENIX"**



# YOU'VE GOT THAT MAGIC

(Bill Curtis, Gerry Thomas & Maureen Reid)

## FATBACK

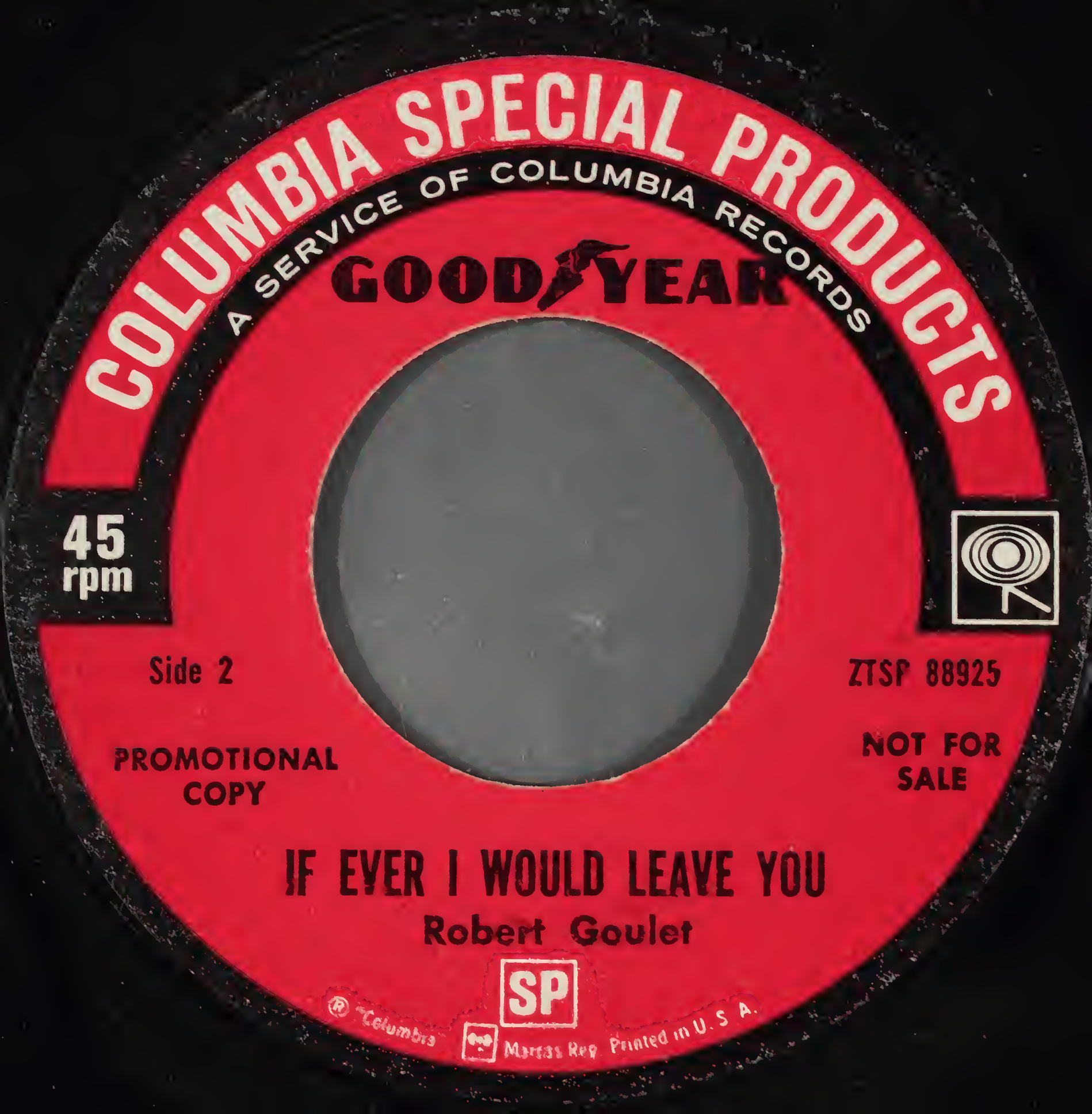
Produced by Bill Curtis and Gerry Thomas for Fatback Productions

A Fatback Production

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY


COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
GOODYEAR
45 rpm
Side 1
ZTSP 24924
PROMOTIONAL COPY
NOT FOR SALE
STAR-SPANGLED BANNER
Robert Goulet
SP
® "Columbia" Marcas Reg. Printed in U.S.A.


COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
GOODYEAR
45 rpm
Side 2
ZTSP 88925
PROMOTIONAL COPY
NOT FOR SALE
IF EVER I WOULD LEAVE YOU
Robert Goulet
SP
Columbia
Marcas Reg
Printed in U.S.A.


Capitol
REG. U.S. PAT. OFF.
PROMOTIONAL RECORD
Ardmore Music Corp.
ASCAP-3:35
F3223
Trumpet Solo by Bobby Hackett (45-20464)
AUTUMN LEAVES
(Kosma-Prevert-Mercer)
JACKIE GLEASON
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U S PAT OFF
PROMOTIONAL RECORD
Hawthorne Music Corp.
ASCAP-3:34
F3223
Trumpet Solo by Bobby Hackett (45-20466)
OO ! WHAT YOU DO TO ME
(Toomey-Wise-Weisman)
JACKIE GLEASON
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


LIBERTY
REG U S PAT OFFICE
F-55252
Leeds Music
ASCAP
Vocal With
Orchestra
2:24
(LB-1078)
AUDITION
RECORD
STAY HERE WITH ME
(Verde-Modugno)
GOGI GRANT
SW
LIBERTY RECORDS INC. HOLLYWOOD, CALIF. U.S.A.


LIBERTY
REG U S PAT OFFICE
F-55252
Harms, Inc.
ASCAP
Vocal With
Orchestra
3:10
(LB-1079)
AUDITION
RECORD
I NEVER MEANT TO FALL IN LOVE
(Webster-Fain)
GOGI GRANT
SW
LIBERTY RECORDS INC HOLLYWOOD CALIF U S A

# IN A SENTIMENTAL MOOD

(Ellington-Mills-Kurtz)

American Academy of Music - ASCAP

audition record

LIBERTY

2:34

F-55286

LB-1148

## GOGI GRANT

Arr. & Conducted by
Rickey Marino

Vocal With Orchestra

(sw)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

# TWO LOVERS BY THE SEA

(A. J. Friedman-H. P. Manning)
Drexel Music - ASCAP

audition record

LIBERTY

2:39

F-55286

LB-1149

## GOGI GRANT

Arr. & Conducted by
Rickey Marino

Vocal With Orchestra

(sw)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.


REG. U. S. PAT. OFF.
ERA
RECORDS
45 RPM
45 RPM
(45-HN-14)
NOT FOR SALE
Thunderbird Music
ASCAP 2:52
I GAVE YOU MY HEART
(H. Newman–B. Bregman)
GOGI GRANT
ORCH. COND. BY BUDDY BREGMAN
45-1062


REG. U. S. PAT. OFF.
ERA
RECORDS
45 RPM
45 RPM
(45-HN-148)
NOT FOR SALE
Famous-Paramount
ASCAP 3:18
I DON'T WANT TO WALK WITHOUT YOU
(Julie Stein–Frank Loesser)
GOGI GRANT
45-1062

AUDIO FIDELITY

a study in
STEREOPHONIC
HIGH FIDELITY

Excerpt from
Audio Fidelity
STEREODISC*
AFSD 5861
MINSTREL TIME with
THE DUKES OF
DIXIELAND



FOR
DEMONSTRATION
ONLY

45-074A
45 RPM
STEREODISC*
*Reg Appl. For

**DIXIE** 3:03
(Assuntos-Frey)

THE DUKES OF DIXIELAND

JO-9A-1891

PRODUCED BY AUDIO FIDELITY, INC. 465 W. 51st ST., NEW YORK 19, N.Y.

AUDIO FIDELITY

a study in
STEREOPHONIC
HIGH FIDELITY

Excerpt from
Audio Fidelity
STEREODISC*
AFSD 5861
MINSTREL TIME with
THE DUKES OF
DIXIELAND



FOR
DEMONSTRATION
ONLY

45-074B
45 RPM
STEREODISC*

*Reg Appl. For

WAIT 'TIL THE SUN SHINES, NELLIE 2:41
(Assuntos-Frey)

THE DUKES OF DIXIELAND

JO-9A-1892

PRODUCED BY AUDIO FIDELITY, INC. 465 W. 51st ST., NEW YORK 19, N.Y.

## Five Foot Two, Eyes Of Blue

(Lewis-Young)

1. 3 Chord 4 Bar Intro. - 32 Bars

**:58*** **Met. 152**

**TAP** **45-116A**

RUSSELL RECORDS

**Ventura** **California**

*Running Time

TR314A

4/4 Time

## Five Foot Two, Eyes Of Blue

**PRACTICE PHRASES**

2. 2 Bar Intro. - 16 Bars **Met. 132**

3. 2 Bar Intro. - 8 Bars Played Twice

**1:13*** **Met. 132**

**1. Five Foot Two, Eyes Of Blue**

(Lewis-Young)

3 Chord 4 Bar Intro. - 64 Bars

**1:28*** **Met. 184**

**TAP** **45-116B**

RUSSELL RECORDS

**Ventura** **California**

*Running Time

TR314B

4/4 Time



**2. Five Foot Two, Eyes Of Blue**

(Lewis-Young)

3 Chord 4 Bar Intro. - 48 Bars

**1:12*** **Met. 168**

1 I WISH MY COFFEE WAS WHISKEY
2 WHAT KIND OF GIRL
3 SHE KNEW
4 REMODELED COWBOY
5 FALLEN ANGEL
6 YOU CAN'T GO HOME AGAIN
7 YOU GOT ME ON THE RUN
8 THE BEST ONE
9 COLD DESERT HIGHWAY
10 JEANNIE
11 STEP UP TO THE MICROPHONE

# JOHN STUART





DSR 1007
BMI 2008

DESERT STAR
RECORDS
EXECUTIVE
PRODUCER
JOHN S. PERRAULT

## I WISH MY COFFEE WAS WHISKEY


GUESS RECORDS
A TRIBUTE
TO R & B
PRINCESS TINA
PRESENTS
FANCY FUNK

9432

GIANT STEPS

# WOODY HERMAN



Fantasy

9432

# WOODY HERMAN · GIANT STEPS

Side 1

1. Lo Fiesto
   (Chick Corea) Litha/ASCAP 5:00
2. A Song for You
   (Leon Russell) Skyhill/BMI 4:45
3. Freedom Jazz Dance
   (Eddie Harris) Norgrove/BMI 3:30
4. The Meaning of the Blues
   (Troup-Worth) Northern/ASCAP 5:35

Side 2

1. The First Thing I Do
   (Richard Evans) Tad Cawon Music/BMI 3:24
2. Think on Me
   (George Cables) Contemporary/BMI 4:25
3. Giant Steps
   (John Coltrane) Jowcol/BMI 4:00
4. A Child Is Born
   (Thad Jones) D'Accord/BMI 3:04
5. Be-Bop and Roses
   (Alan Broadbent) Capricorn/ASCAP 4:25

Woody Herman — clarinet, soprono ond alto saxes
Lorry Pyott, Gil Rathel, Wolt Blanton, Bill Byrne — trumpets
Bill Stapleton — trumpet ond flugelhorn
Jim Pugh, Geoff Shorp — trombones
Horold Gorrett — boss trombone
Greg Herbert — piccolo, olto flute, tenor sox
Frank Tiberi, Steve Lederer — tenor soxes
Horry Kleintonk — tenor and boritone soxes
Andy Loverne — electric piono
Joe Beck — guitor
Wayne Dorling — boss and electric boss
Ed Soph — drums
Ray Borretto — congo drums
(Courtesy of Fonia Records)

Arrangements: "Lo Fiesto" — Tony Klotko; "The First Thing I Do" — Richard Evans; "A Child Is Born", "Be-Bop and Roses" — Alon Broadbent; all others — Bill Stopleton.

Solo sequence:

"Lo Fiesto" — piccolo (Greg Herbert); piono (Andy Loverne); tenor (Frank Tiberi); soprono (Woody Hermon).
"A Song for You" — piono; soprono; flugelharn (Bill Stopleton).
"Freedom Jazz Donce" — piono; soprono; drums (Ed Soph); tenor (Steve Lederer).
"The Meaning of the Blues" — trombone (Jim Pugh).
"The First Thing I Do" — tenor (Herbert).
"Think on Me" — olto flute (Herbert); piono.
"Giont Steps" — drums; tenors (Tiberi, Herbert).
"A Child Is Born" — clorinet (Woody); tenor (Herbert).
"Be-Bop and Roses" — trumpet (Stopleton); trombone (Pugh); tenor (Lederer); trumpet/tenor duet (Stopleton/Lederer).

Produced by Woody Hermon and Ozzie Cadena
Recorded and remixed at A & R Sound Studios, New York City;
April 9, 11 and 12, 1973.
Engineer — Phil Romone

Art Direction — Tony Lone
Liner photo — Burt Goldblott

℗1973, Fontasy Records
Tenth ond Porker
Berkeley, California 94710



DOUBLE ALBUM
ALL FULL LENGTH
EXTENDED VERSIONS

HTCL 9

# THE BEST OF CERRONE

## VARIOUS ARTISTS

**CERRONE**
• LOVE IN C MINOR

**CERRONE**
• BLACK IS BLACK

**DON RAY**
• GOT TO HAVE LOVING

**CERRONE**
• GIVE ME LOVE

**CERRONE**
• LOOK FOR LOVE

**KONGAS**
AFRICANISM •

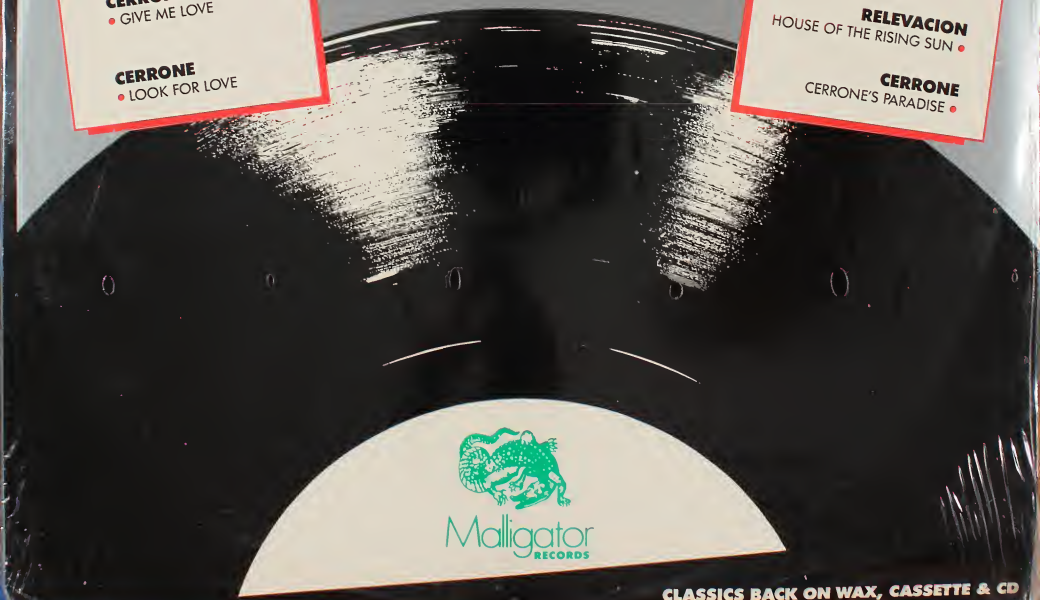
**DON RAY**
STANDING IN THE RAIN •

**CERRONE**
JE SUIS MUSIC •

**CERRONE**
SUPERNATURE •

**RELEVACION**
HOUSE OF THE RISING SUN •

**CERRONE**
CERRONE'S PARADISE •



Malligator RECORDS

CLASSICS BACK ON WAX, CASSETTE & CD

# THE BEST OF CERRONE

## VARIOUS ARTISTS

Italian born drummer Jean Marc Cerrone commenced his musical career by migrating to his neighboring country of France where he played with numerous outfits. Coming forward as an artist and producer Cerrone teamed with Alec R. Costandinos (who later had success with Love and Kisses) on "Love in C Minor," which instantaneously put the self owned Malligator record label on the map with a #1 international hit. Next came the equally successful "Supernature" and "Give Me Love." Arranger Don Roy, who kept people dancing with "Got To Have Loving" and "Standing In The Rain," along with England's top session musicians gave the Cerrone titles their distinctively full sound. Included in this collection are three covers. Relevacion with "House Of The Rising Sun," "Africanism," which is Congas' version of the Steve Winwood classic, "Give Me Some Lovin'" and Cerrone's own "Black Is Black." All in all, the Cerrone library boasts millions of singles sold and a full resume of #1 worldwide hits, hence The Best Of Cerrone, & Malligator Records.

**CLASSICS BACK ON WAX, CASSETTE & CD**

**HTCL 1** — **THE BEST OF "O" RECORDS – VOL. 1**

- DESIRE
- PASSION
- NATIVE LOVE
- JUST A GIGOLO
- MAKE IT ON MY OWN
- WHISPER TO A SCREAM
- DANGER
- THESE MEMORIES
- LOVE REACTION
- READY OR NOT
- SENSITIVE
- YOU AND ME

**HTCL 2** — **THE BEST OF "O" RECORDS – VOL. 2**

- HELPLESS
- SHE HAS A WAY
- SHOOT YOUR SHOT
- LUST OR LOVE
- TAKE A CHANCE ON ME
- SAVING MYSELF
- BEST PART OF BREAKING UP
- HOW TO PICK UP GIRLS
- CALLING ALL BOYS
- ONCE IS NOT ENOUGH
- WHO'S YOUR BOYFRIEND
- LOVE ATTACK
- WEST END GIRLS

**HTCL 3** — **THE BEST OF PERSONAL RECORDS**

- DIN DAA DAA
- TOUCH ME
- CHINESE EYES
- COME INSIDE
- PUSH PUSH
- CHECK IT OUT
- DR MUSIC
- IN THE HEAT OF THE NIGHT
- SET IT OUT
- BORN TO LOVE
- LET'S CHANGE IT UP

**HTCL 4** — **THE BEST OF RECORD SHACK RECORDS**

- SO MANY MEN, SO LITTLE TIME
- HIGH ENERGY
- STAR GAZING
- HE'S A SAINT, HE'S A SINNER
- ON A CROWDED STREET
- CAUGHT IN THE ACT
- THE BOYS COME TO TOWN
- HEARTLESS
- I'M LIVING MY OWN LIFE
- REFLECTIONS
- FAN THE FLAME
- PRIMITIVE DESIRE

**HTCL 5** — **THE BEST OF ENJOY! RECORDS**

- SUPER RAPPIN
- LOVE RAP
- BODYROCK
- AT THE PARTY
- IT'S MAGIC
- MOVE TO THE GROOVE
- FUNK BOX PARTY
- FEEL THE HEARTBEAT
- JUST HAVING FUN
- NEW RAP LANGUAGE
- RAPPIN & ROCKIN THE HOUSE
- ROCKIN IT

**HTCL 6** — **THE BEST OF HAREM RECORDS**

- MR BIG SHOT
- LOVE AND DESIRE
- LET THE MUSIC PLAY
- THE FIGHTER
- AFTER DARK
- CALL ME QUEEN OF FOOLS
- QUEEN OF FOOLS
- GAMBLIN ON YOUR LOVE
- TIE ME DOWN
- PANIC
- DANCE MY WAY TO YOUR HEART
- YOU'RE MY FANTASY
- YOU KILLED THE MAGIC

**HTCL 7** — **THE BEST OF AVI RECORDS**

- COCOMOTION
- LE SPANK
- MIAMI HEAT WAVE
- I'VE GOT TO DANCE
- DISCO TRAIN
- MY DESTINATION IS LOVE
- HAVE A LITTLE FAITH IN ME
- NEVER LET GO
- MY CLAIM TO FAME
- LET'S GET IT TOGETHER
- WILLIE AND THE HAND JIVE
- AUTOMATIC LOVER
- MONDO DISCO
- KEEP IT ON ICE

EXECUTIVE PRODUCERS H. STONE - P. KLEIN J. STONE

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0 5399-30008-1 6

## SIDE A

1. **LOVE IN C MINOR** 14:57 – Cerrone
   (A.R. Costandinos - Cerrone) Fefee/Cerrone Music (SACEM)
   Produced by Cerrone
2. **BLACK IS BLACK** 5:03 – Cerrone
   (S. Wadey - T. Hayes - M. Grainger) Robert Mellin Music (BMI)
   Produced by Cerrone

## SIDE B

1. **GOT TO HAVE LOVING** 7:05 – Don Roy
   (R. Donez - Cerrone) Cerrone/Don Roy Music (SACEM)
   Produced by Cerrone and Don Roy
2. **GIVE ME LOVE** 6:03 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone
3. **LOOK FOR LOVE** 5:13 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone

## SIDE C

1. **AFRICANISM** 6:05 – Kongos
   (S. Winwood - S. Davis - Cerrone - R. Donez) Island Music (BMI)/Cerrone Music (SACEM)
   Produced by Cerrone
2. **STANDING IN THE RAIN** 6:01 – Don Roy
   (R. Donez - Cerrone) Cerrone/Don Roy Music (SACEM)
   Produced by Cerrone and Don Roy
3. **JE SUIS MUSIC** 6:04 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone

## SIDE D

1. **SUPERNATURE** 6:05 – Cerrone
   (Cerrone) Cerrone Music (SACEM)
   Produced by Cerrone
2. **HOUSE OF THE RISING SUN** 6:04 – Relevacion
   (A. Price) Al Gallico Music (BMI)
   Produced by Cerrone
3. **CERRONE'S PARADISE** 6:02 – Cerrone
   (Cerrone – A. Wisniak) Cerrone Music (SACEM)
   Produced by Cerrone

℗ 1989 Malligator Records

MARKETED AND DISTRIBUTED BY HOT PRODUCTIONS INC.
7360 S.W. 48th St. MIAMI, FL 33155
MADE IN U.S.A.

HOT PRODUCTIONS

# ROY HAMILTON'S GREATEST HITS

DON'T LET GO
YOU CAN HAVE HER
YOU'LL NEVER WALK ALONE
I NEED YOUR LOVIN'
I BELIEVE
A GREAT ROMANCE



UNCHAINED MELODY
EBB TIDE
HURT
YOU'RE GONNA NEED ME
TOO SOON
THE DOG
I'LL LOVE YOU

Produced by
Jim Foglesong

# ROY HAMILTON'S GREATEST HITS

**DON'T LET GO**

**UNCHAINED MELODY**
From the Warner Bros. release "Unchained"

**YOU CAN HAVE HER**
Arranged and conducted by Sammy Lowe

**HURT**
Orchestra under the direction of O. B. Masingill

**EBB TIDE**
Orchestra under the direction of O. B. Masingill

**I BELIEVE**
Orchestra under the direction of O. B. Masingill

**YOU'LL NEVER WALK ALONE**
From "Carousel"

**YOU'RE GONNA NEED MAGIC**
Arranged and conducted by Sammy Lowe

**IF I LOVED YOU**
From "Carousel"
Orchestra under the direction of O. B. Masingill

**I NEED YOUR LOVIN'**
Orchestra under the direction of Joe Sherman

**FORGIVE THIS FOOL**
Orchestra under the direction of O. B. Masingill

**A GREAT ROMANCE**
Music arranged and conducted by Chuck Sagle

DISTRIBUTED BY
MURRAY HILL
RECORDS & TAPES

X2 8370

Manufactured by CBS Records / CBS Inc. / 51 W. 52 St., New York City

Previously Issued As CBS Selection Number BN 26009

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

| | | | |
|---|---|---|---|
| SIDE I | DON'T LET GO—Roosevelt Music Co., Inc. (BMI) | 2:35 | |
| | UNCHAINED MELODY—Frank Music Corp. (ASCAP) | 2:55 | |
| | YOU CAN HAVE HER—Big Billy Music Co. (BMI) | 2:43 | |
| | HURT—Miller Music Corp. (ASCAP) | 2:11 | |
| | EBB TIDE—Robbins Music Corp. (ASCAP) | 2:38 | |
| | I BELIEVE—Cromwell Music, Inc. (ASCAP) | 2:10 | |
| | | 15:37 | |
| SIDE II | YOU'LL NEVER WALK ALONE—T.B. Harms Co. (ASCAP) | 3:15 | |
| | YOU'RE GONNA NEED MAGIC—Wo Three Music, Inc. (BMI) | 2:45 | |
| | IF I LOVED YOU—T.B. Harms Co. (ASCAP) | 2:58 | |
| | I NEED YOUR LOVIN'—Peer International Corp. (BMI) | 2:26 | |
| | FORGIVE THIS FOOL—Sheldon Music, Inc. (BMI) | 2:18 | |
| | A GREAT ROMANCE—Deauville Music, Inc. (BMI) | 2:13 | |
| | | 16:19 | |

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# Cantando



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# LOS FRONTERIZOS

# CANTANDO LOS FRONTERIZOS



LADO 1

1. **QUIERO VOLVER A JUJUY**
(H. Chagra-R. Aparicio) zamba
2. **VIENTO NOMAS**
(C. Iselle-A. Tejada Gómez), retumbo canción
3. **CARTAS A MI CASA**
(J. Pérez-E. Madeo), canción. Solista: Eduardo Madeo
4. **ZAMBA PARA NO MORIR**
(H. Lima Quintana-L. Ambrós-Rosales), zamba
5. **LA DESPEDIDA**
(J. A. Jérez), chacarera. Solista: Juan Carlos Moreno
6. **PADRE INCA**
(G. López-André), canción incaica

LADO 2

1. **CORDOBES, GUITARRERO Y CANTOR**
(Pancho Muñoz-R. Montechini), zamba
2. **ARANA**
(Pepe Núñez), chacarera
3. **TAITA RODRIGUEZ**
(J. Sáenz-H. Guarany), chamamé
Solistas: Gerardo López
4. **ZAMBA PARA MI PATRIA**
(A. Ramírez-F. Luna), zamba
5. **EL VIENTO TIENE UNA PENA**
(L. Benarós-J. Dávalos), canción
Solista: Yayo Quesada
6. **LA FLOR DEL PALMAR**
(Fernández Blanco-A. Picos), canción

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## Sextet — Trio

## THOMAS ALLEN (baritone)
## THE NASH ENSEMBLE
## LIONEL FRIEND (conductor)



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**The Nash Ensemble**, during its twenty-year history, has built up a remarkable reputation as one of Britain's best-known chamber groups, and through the dedication of its founder and artistic director Amelia Freedman, and the calibre of its players, it has gained a similar reputation all over the world. Their repertoire is vast, and the imaginative, innovative and unusual programmes are as finely architectured as the beautiful Nash Terraces around the Royal Academy of Music from which the group takes its name.

Not that the group is classically restricted; they perform with equal sensitivity and musicality works from Mozart to the Avant Garde. Indeed, they are one of the major contributors towards the recognition and promotion of many young composers, through performances of over 100 pieces especially written for them. They have given well over a hundred first performances including works by Nicholas Maw, Simon Bainbridge, Nigel Osborne, Oliver Knussen, Gordon Crosse, Simon Holt and numerous others.

Their impressive collection of recordings, most notably for CRD, illustrate well the same varied and colourful combination of classical masterpieces, little known neglected gems, and important contemporary works.

The Nash has made many foreign tours; concerts have been given throughout Europe, in the United States, South America, the Middle East and Far-East. At home, the group are regular visitors to all the major festivals including Edinburgh, Bath, Cheltenham and City of London; they are heard also on radio, television and at the BBC Proms, on the South Bank, for the Arts Council Contemporary Network, and at the Wigmore Hall where their regular series have been enthusiastically welcomed. They have received considerable critical acclaim for all their many excellent series at London's Wigmore Hall; the Daily Telegraph said of the French Series in 1980: "It has provided some of the most enjoyable listening, some of the most ingeniously devised and musically rewarding concerts of the season . . . a series which has been outstanding for the quality of its playing and the stimulating cogency within an entreprising diversity of its programme planning". Other series with such themes as "Russian Music", "Beethoven's Contemporaries", "English Music 1900-35" have all been equally enthusiastically received. In the words of the Financial Times, "the players deserve the public support they have won, for the pleasure their performances have given, still more for their enlightened programme-making. For successfully pushing the repertory beyond the usual narrow limits, doing so moreover in directions not necessarily fashionable at the moment, they merit their acclaim".

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Their previous recordings for CRD include Hummel and Berwald-Septets (CRD 1044-LP, CRDC 4044-cassette), Beethoven and Rudolph-Clarinet Trios (CRD 1045-LP), Schubert-'Trout' Quintet and 'Nocturne' Trio (CRD 1052-LP, CRDC 4052-cassette), Spohr-Octet and Nonet (CRD 1054-LP, CRDC 4054-cassette), Beethoven and Mozart — Piano and Wind Quintets (CRD 1067-LP, CRDC 4067-cassette), Fauré 'La Bonne Chanson' with Sarah Walker coupled with the Piano Trio (CRD 1089-LP, CRDC 4089-cassette), Hummel and Kreutzer - Septets (CRD 1090-LP, CRDC 4090-cassette), Weber - Clarinet Quintet and Flute Trio (CRD 1098-LP, CRDC 4098-cassette), Spohr - Piano Septet and Quintet (CRD 1099-LP, CRDC 4099-cassette), Arensky - D minor Piano Trio coupled with Rimsky-Korsakov - Piano and Wind Quintet (1576) (CRD 1109-LP, CRDC 4109-cassette), Dvořák - Wind Serenade in D minor Op. 44 coupled with Krommer - Octet Partita Op. 79 (CRD 1110-LP, CRDC 4110-cassette), Mozart - 'Kegelstatt' Trio coupled with Schumann - Märchenerzählungen (Fairy Tales) Op. 132 and the 'Fantasiestucke' Op. 73 (CRD 1111-LP, CRDC 4111-cassette) and Fauré — The two Piano Quartets Opp. 15 and 45 (CRD 1103-LP, CRDC 4103-cassette, CRD 3403-Compact Disc).

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It is now a few years since the Guardian newspaper hailed **Thomas Allen** as the leading baritone of the day, and perhaps the best British baritone ever to have existed. But since that claim was made Thomas Allen has justified it by extending his career to every major opera house in the Western world.

He is particularly associated with the operas of Mozart, and has received international acclaim for his performances as Count Almaviva, Don Giovanni and Papageno, most notably with Colin Davis, Riccardo Muti, Bernard Haitink and the late Karl Böhm.

He has gained considerable success in such varying roles as Pelléas, Eugene Onegin, Posa, Germont, Thomas' Hamlet, and MacHeath in The Beggar's Opera, and more recently in Ford which he has sung in Florence in the Los Angeles/Royal Opera House production of Falstaff conducted by Giulini.

One of Thomas Allen's favourite roles is Billy Budd, which he first sang with the Welsh National Opera, but which he has also sung at Covent Garden.

While heavily involved with his operatic commitments, he has never lost his original liking for singing concerts and recitals, and in between his operatic engagements over the last few years he has had the privilege of singing concerts with such conductors as Haitink, Davis, Muti, Solti, Pritchard, Rostropovich, Sinopoli, Giulini, Sawallisch, Previn, Abbado and Tate.

Though Mozart will always remain one of Thomas Allen's great loves, his repertoire is expanding and he has moved into certain Verdi roles. He has so far sung with great success Posa, Germont and Ford.

His most recent recordings have included the Brahms Requiem, Britten's War Requiem, The Barber of Seville with Agnes Baltsa, Don Giovanni with Haitink, which won the Gramophone Award, and a solo record of Mozart Arias.

Thomas Allen was made an Honorary MA of Newcastle University in May 1984.



**Lionel Friend** was born in London in 1945 and studied at the Royal College of Music where he won all the major conducting prizes. His teachers included Sir Adrian Boult, Sir Colin Davis and Hans Schmidt-Isserstedt. From 1967 to 1968, he was a student repetiteur at the London Opera Centre and in 1969 he joined Glyndebourne Festival Opera where he assisted Bernard Haitink and John Pritchard. In 1971 and 1972, he conducted Glyndebourne Touring Opera. Also during this period, he joined the Welsh National Opera, where he conducted "La Traviata", "Die Zauberflöte", "Le Nozze di Figaro" and "La Bohème". In 1972, he was invited to become 2nd Kapellmeister of the Staatstheater in Kassel, West Germany, where he was able to increase his operatic repertoire.

In 1975, Lionel Friend became guest conductor of the English National Opera and in 1978 he was made Staff Conductor there. Recent productions include "Tristan und Isolde", "Il Trovatore", "The Turn of the Screw", "Manon", "Werther", "La Bohème", "Russalka", "Die Walküre" and "Fidelio". Future productions with the ENO include "Parsifal", "The Rape of Lucretia" and "Queen of Spades".

Lionel Friend has conducted the Royal Philharmonic Orchestra a number of times. In 1981, he made his debut with the Philharmonia who immediately invited him back for further appearances. He is a regular guest conductor with the BBC Symphony Orchestra including performances at the Promenade Concerts. He has appeared at many of the leading festivals, including Edinburgh, Bath, Cheltenham and Flanders.

Abroad, he has worked with the Netherlands Opera, Radio France and the Hungarian Radio Orchestra.

Lionel Friend has given many important performances of 20th century works notably with the BBC orchestras, the Nash Ensemble, the London Sinfonietta, Capricorn and Lontano.

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Taped "live" in the Grosser Kunsthaussaal, Lucerne, Switzerland, August 26, 1982 at the inaugural concert of the stunningly successful European Tour of Riccardo Muti and The Philadelphia Orchestra, August 23-September 12, 1982.

# *European Festival Tour: August 23-September 12, 1982*

# The PHILADELPHIA ORCHESTRA
## RICCARDO MUTI, Music Director



Alte Oper, Frankfurt, August 29, 30 Photo by Michael & Wolf-Dieter Kohler
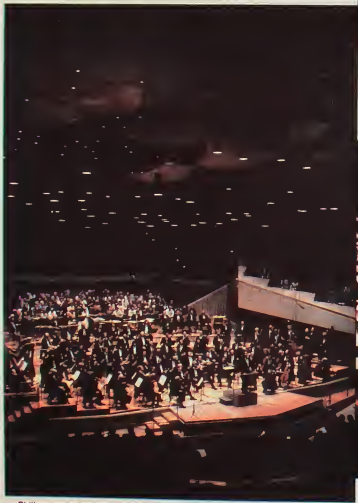


Grosser Kunsthaussaal, Lucerne, August 26, 27 Photo by Louis Hood



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# TCHAIKOVSKY

suites from the ballets

# SWAN LAKE
# SLEEPING BEAUTY

THE PHILADELPHIA ORCHESTRA

RICCARDO MUTI





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# TCHAIKOVSKY

suites from the ballets

# SWAN LAKE
# SLEEPING BEAUTY

## THE PHILADELPHIA ORCHESTRA
## RICCARDO MUTI

### SWAN LAKE

When Tchaikovsky was chided by a friend that parts of the Fourth Symphony had "the flavor of ballet music," he replied: "I simply cannot understand why the term should be associated with something disapproving. There is such a thing as good ballet music." He had by then already composed *Swan Lake*, first produced in Moscow in 1877, and would follow this years later with *Sleeping Beauty* at St. Petersburg, each of them demonstrating in different ways the truth of his remark.

*Swan Lake* disconcerted orchestra and dancers alike when they first became aware of its musical character, and although it had some success, none of the three productions in Tchaikovsky's lifetime had worthy choreography. It was only after he died in 1893 that a memorial tribute of Act 2 alone, choreographed by Lev Ivanov, reawakened interest in the ballet. In 1895 an entirely new version was staged at St. Petersburg by Marius Petipa, the famous French-born ballet-master there, and Ivanov, who was his assistant. This involved changes in the musical structure, made with the agreement of Modest Tchaikovsky, the composer's brother, and was the source of the ballet's later worldwide success.

The tragic story is rooted in various folk tales. It describes how Prince Siegfried swears by his love to redeem Odette (the White Swan) and her companions from the evil magician who allows them to assume human form only at night, but is duped into betrayal by her wicked counterpart, Odile (the Black Swan). The double role provides one of the greatest challenges to a ballerina's artistry. The Suite on this record comprises:

1. *Scene.* At night in a forest clearing beside a moonlit lake, Prince Siegfried first catches sight of swans gliding majestically on the water. The poignant swan theme in the music is developed with increasingly impassioned ardor.
2. *Waltz.* One of Tchaikovsky's best-loved waltzes, it comes from the birthday celebrations of Prince Siegfried in Act. I. There are two trio sections in contrasting minor keys, and the waltz is usually performed as an ensemble dance by the corps de ballet.
3. *Dance of the Little Swans.* The title comes from Ivanov's choreography for four girls dancing in unison steps, with linked arms around each other, to the quick staccato tune played by oboes over bassoons.
4. *Scene.* A solo harp introduces the *Grand Adagio* danced by Odette and Siegfried, the theme taken from a love duet in Tchaikovsky's discarded opera, *Undine.* First played by a muted solo violin, it returns after a faster central section now heard on a solo cello, also muted, with the violin playing a counter-theme.
5. *Hungarian Dance.* This and the following three character dances are from the ballroom divertissement in Act 3, and represent different nationalities. The Hungarians dance a csárdas, starting in A minor with the slow section *(lassú)* followed by the fast *friss* in the major.
6. *Spanish Dance.* It opens in a lively bolero rhythm in 3/4 time and F-sharp minor, with insistently clicking castanets, and also turns to the major with a surging theme against the bolero rhythm, and a heavily accented ending.
7. *Neapolitan Dance.* A solo cornet plays a serenade tune in the popular style, leading to an exhilarating tarantella.
8. *Mazurka.* The energetic Polish dance in triple time, tambourines marking the rhythm. In the softer central section, clarinets and oboes are prominent.

### SLEEPING BEAUTY

*Sleeping Beauty* was commissioned for St. Petersburg by the Director of the Imperial Theaters, Ivan Vsevolozhsky, who not only wrote the outline based on the classic collection of French fairy tales by Charles Perrault and himself designed the costumes, but involved Petipa as choreographer from the outset. Petipa, then 70 years old, mapped out a detailed sequence of dances for the composer's guidance, and the result was a success from the start. The ballet's wider popularity in the world began when Sergey Diaghilev presented a lavish production by his Ballets Russes at London's Alhambra Theatre in 1921. It was then that Igor Stravinsky declared for all who would take notice: "The convincing example of Tchaikovsky's great creative power is, beyond all doubt, the ballet *Sleeping Beauty*." Five episodes form the concert suite:

1. *Introduction—The Lilac Fairy.* The underlying conflict of good and evil is contrasted in two themes. The first, angry and assertive, represents Carabosse, the wicked Fairy; the second, on the oboe, graceful and calm, is that of the Lilac Fairy, and continues into music associated with her goodness later in the ballet.
2. *Adagio—Pas d'action.* Woodwind and a harp cadenza begin a richly scored *Adagio maestoso* in 12/8 time, often called the "Rose Adagio." It is danced by the Princess Aurora with the four princes who come to ask for her hand on her birthday. She accepts a rose from each of them while performing balances and turns on one point in a famous test of a ballerina's technique.
3. *Pas de caractère: Puss-in-Boots and the White Cat.* To celebrate Aurora's wedding after Prince Désiré has wakened her from the spell of a hundred years' sleep, other characters from Perrault's fairy tales dance a divertissement. Among them are Puss-in-Boots and the White Cat, whose duet has descriptive music ingeniously suggesting mewing, spitting and screeching.
4. *Panorama.* The Lilac Fairy takes Prince Désiré in her magic boat to find the sleeping Aurora. The journey was (and sometimes still is) represented by the unwinding of a panoramic backcloth behind them on the stage, while a gently gliding melody is heard over quietly throbbing chords.
5. *Waltz.* Impossible to say if this or the *Swan Lake* waltz is the more popular. It occurs during Aurora's birthday celebrations, and was originally choreographed by Petipa as a garland dance for the corps de ballet and children from the Imperial Ballet School.

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Side One (30:40)

SUITE FROM THE BALLET "SWAN LAKE" Op. 20

1. Scene (3:11)
2. Waltz (6:29)
3. Dance of the Little Swans (1:39)
4. Scene (6:35)
   (with Norman Carol, violin; William Stokking, cello)
5. Hungarian Dance (3:33)
6. Spanish Dance (2:24)
7. Neapolitan Dance (2:15)
8. Mazurka (4:31)

Side Two (20:58)

SUITE FROM THE BALLET "SLEEPING BEAUTY" Op. 66

1. Introduction: The Lilac Fairy (5:18)
2. Adagio: Pas d'action (6:27)
3. Pas de caractère: Puss-in-Boots and the White Cat (1:39)
4. Panorama (3:27)
5. Waltz (4:07)

Recording Producer: JOHN WILLAN
Engineer: MICHAEL SHEADY
Art Direction & Design: Marvin Schwartz
Cover Photo: Reg Wilson
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2. *LEGS*
3. *THEY SELL ME BLACK BIRTH RIGHTS*

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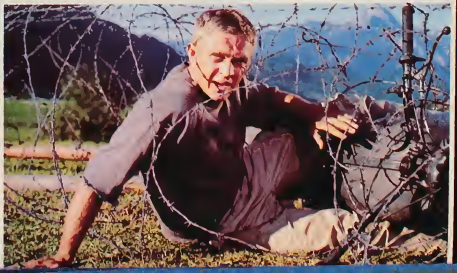
SIDE A

1. The Ballad Of The Green Berets /SSGT. BARRY SADLER, US ARMY SPECIAL FORCES
2. Charmaine/THE MANTOVANI ORCHESTRA
3. Till The End Of Time/PERRY COMO WITH RUSS CASE AND HIS ORCHESTRA
4. Theme From The Sand Pebbles (And We Were Lovers)/KATE SMITH
5. The Guns Of Navarone/NATIONAL PHILHARMONIC ORCHESTRA
6. From Here To Eternity/STANLEY BLACK
7. The Longest Day/PAUL ANKA
8. Warsaw Concerto/BOSTON POPS ORCHESTRA; ARTHUR FIEDLER, CONDUCTOR

SIDE B

1. The Great Escape March/PAUL LAVALLE AND THE BAND OF AMERICA
2. Mona Lisa/EDDIE FISHER WITH AXEL STORDAHL AND HIS ORCHESTRA
3. They re Either Too Young Or Too Old/KITTY KALLEN
4. Cavatina/THE NAMTOVANI ORCHESTRA
5. The Last Time I Saw Paris/LANNY ROSS WITH ORCHESTRA
6. The Children's Marching Song (Nick, Nack, Paddy Whack) /MARTY GOLD AND HIS ORCHESTRA
7. Colonel Bogey March/BOSTON POPS ORCHESTRA; ARTHUR FIEDLER, CONDUCTOR
8. As Time Goes By/DOOLEY WILSON





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# jazz me blues



# JOE VENUTI

J-D124 L.P.

*jazz me blues*

STEREOMONO

# JOE VENUTI



## JOE VENUTI
## PIONIERE DEL VIOLINO JAZZ

NEL 1971, IN OCCASIONE DELLA TOURNÉE DI JOE VENUTI IN ITALIA, IL CRITICO DI JAZZ FRANCO FAYENZ SCRISSE: "CON VENUTI ARRIVA LA GIOIA DI SUONARE E DI FAR MUSICA D'ASSIEME, E QUINDI, PER NOI, LA GIOIA DI ASCOLTARE . . . ."

SULLA VENA INESAURIBILE DEL VECCHIO JOE, SULLA SUA INCREDIBILE FRESCHEZZA E SULLA SUA CAPACITA' DI TRASCINARE I COLLABORATORI A DARE IL MEGLIO E' STATO DETTO TUTTO.

IN QUESTO TERZO MICROSOLCO CHE ABBIAMO IL PIACERE DI PUBBLICARE, JOE VENUTI E' ACCOMPAGNATO NELLA MAGGIOR PARTE DEI BRANI DALL'ECCELLENTE PIANISTA AMERICANO LOU STEIN, MA ANCHE ATTORNIATO DA VALIDISSIMI MUSICISTI ITALIANI CHE LO ASSECONDANO NELLE SUE "PERFORMANCES":

GIL CUPPINI (batteria) - MARCO RATTI (basso) - TONY PARISI ("fender" basso) - SERGIO RIGON (sax e flauto) - "JOE" CUSUMANO (chitarra elettrica) - MARIO RUSCA (piano) - "BOB" ROSIGNOLI (piano) -

LATO "A"

| | | |
|---|---|---|
| (a) | 1. JAZZ ME BLUES (T.Delaney) | 2'50" |
| (a) | 2. JAM FOR GIGI (Joe Venuti) | 3'48" |
| (a) | 3. MOMALEGA (Joe Venuti-Lou Stein) | 3'03" |
| (a) | 4. GENTLE ON MY MIND (J.Hartford) | 2'33" |
| (a) | 5. FREE FOUR (Joe Venuti) | 2'11" |
| (a) | 6. TAP ROOM (Joe Venuti-Lou Stein) | 3'05" |
| (a) | 7. ONE FINGER JOE (Joe Venuti-Lou Stein) | 3'26" |

LATO "B"

| | | |
|---|---|---|
| (a) | 1. SOMEDAY SWEETHEART (B&J. Spikes) | 3'12" |
| (b) | 2. CLOWN CAT (Joe Venuti) | 4'10" |
| (a) | 3. THE MARCH OF THE WEASELS (Joe Venuti-Lou Stein) | 2'54" |
| (c) | 4. SIMPATIA (V.Panzuti) | 3'00" |
| (a) | 5. THAT'S A PLENTY (Pollack-Gilbert) | 3'37" |
| (b) | 6. CLOSE TO THE MOON (G.Rosignoli) | 4'53" |

(a) Joe Venuti (violino) - Lou Stein (piano & clavicembalo) - Gil Cuppini (batteria) Marco Ratti (basso)

(b) Joe Venuti (violino) - Mario Rusca (piano) - "Joe" Cusumano (chitarra) Tony Parisi ("fender" basso) - Sergio Rigon (sax & flauto) - Giorgio Vanni (batteria).

(c) Joe Venuti (violino) - "Bob" Rosignoli (piano & organo) "Joe" Cusumano (chitarra) - Tony Parisi (chitarra basso) - Giorgio Vanni (batteria)

Già pubblicati nella nostra collezione:
* VIOLINOLOGY - THE JOE VENUTI QUARTETT - J-0110
*JOE VENUTI INTERPRETA G. GERSHWIN & J. KERN - J-D121

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MR 5433

# HOUSTON PERSON

JOEY DeFRANCESCO PHILIP HARPER WINARD HARPER SAMMY FIGUEROA RANDY JOHNSTON



## WHY NOT!

MUSE RECORDS



SAMMY FIGUEROA RANDY JOHNSTON PHILIP HARPER HOUSTON PERSON WINARD HARPER JOEY DeFRANCESCO

# HOUSTON PERSON

## JOEY DeFRANCESCO WINARD HARPER PHILIP HARPER
## SAMMY FIGUEROA RANDY JOHNSTON

"You can never make new, old friends" so the saying goes. But maybe, given the right context, new friends can become familiar in little more than a New York minute. Why not, especially if these new acquaintances are spending their time conversing about something as timeless as the blues. And blues and ballads, and blues and more ballads-that's the musical territory that Houston Person has continually traversed with great reward for over two decades as a leader. Person needs no gimmicks, no postmodern eclecticism, no brainy conceptual constructs, he just needs a smooth groove.

So when Houston Person chose to record with some of today's bright, young jazz players-drummer Winard Harper, trumpeter Philip Harper and organist Joey DeFrancesco-on *Why Not*, he did it because "they all have a love and fondness for the blues. I just wanted to have fun. This wasn't conceived as a commercial gig with the Harpers."

Actually, Person had worked with both Winard and DeFrancesco in the past, so he was well aware of their talents. "Etta (Jones) and I heard Winard in O.C. at Mr. T's in the early 70's. I know that he had that *thing*, and he could swing. He has respect for the tradition." Person also recorded on DeFrancesco's first album on Columbia. "I was real impressed with his playing. Horace Ott had been bragging about him. That album was orchestrated, but I heard us doing a free-fall thing. And since Van Gelder is a master of recording organ combos... "Need he say more?

Just to add a little more magic to the session, Winard asked if he could bring his brother Philip. Person explains, "I had intended to use Phil on only half the album, but he started playing and it worked out." Adding that this was also the first time the Harper brothers had recorded at Van Gelder's, and only DeFrancesco's second, Person recalls that the Harpers were "just fascinated. They took pictures. It was just like my first time there. There's so much tradition that you feel like you've made it. There's so much inspiration that it looks like things will work out."

For this session, Person dipped into his book for some "goodies" that he'd never recorded before. Plus there's his original *Why Not*, that is one of those simmering medium tempo blues bearing the Person trademark, and the sizzling *Joey's Blues*, penned by the young DeFrancesco. In selecting the material, Person relied on his love for ballads. "I featured a different guy on each one. It's amazing that these guys are so young and have such a working knowledge. Sometimes like people based on how they play a ballad, because you can really hear what a player is doing."

It also helped that Person's younger cohorts didn't need many instructions to navigate the emotional waters of these classic ballads. "Winard's favorite tune is Blue Gardenia, and they all love good music." For Person, "each tune has a character. If you just get into the melody and the harmony," without understanding the nuances of the lyrics "they can start to sound the same. See, when we were playing *Where Is Love*, I told the guys We're not talking about romantic love, we're talking about man's inhumanity to man." I wanted this to be tragedy rather than romantic love."

For *As Time Goes By*, and *Namely You*, Person's big, warm tone—whether buttery or feather edged—leads the band deep into azure sentimentality. And with the sure playing of the studio veteran Sammy Figueroa and Randy Johnston, Person has a rhythm section that hits a groove while adding embellishments and atmosphere. Like I said before, just give Houston Person a steady rollin' groove and he will lead by example. "We didn't do much talkin, just playing. We just took it out on the road like you take your car out and blow it out." Goodness, it's great to go along for the ride.

**-Don Palmer**

Side A

1. **Why Not** (10:54)
2. **As Time Goes By** (5:34)
3. **Namely You** (6:32)

Side B

1. **Where Is Love** (7:02)
2. **Joey's Blues** (10:08)
3. **Blue Gardenia** (5:13)

HOUSTON PERSON
- tenor saxophone

JOEY DeFRANCESCO
- Hammond organ

PHILIP HARPER
- trumpet

WINARD HARPER
- drums

RANDY JOHNSTON
- guitar

SAMMY FIGUEROA
- congas & percussion

Joey DeFrancesco appears courtesy of CBS Records.
The Harper Brothers appear courtesy of Polygram.

Produced by HOUSTON PERSON
Engineer: RUDY VAN GELDER
Recorded at VAN GELDER RECORDING STUDIO, Englewood Cliffs, N.J. on October 5, 1990
Cover Photo: RICHARD LAIRD
Design: SIGNATURE GRAPHICS

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DAZZ BAND
KEEP IT LIVE
600 ML

1

**LET IT WHIP**
Reggie Andrews, Leon "Ndugu" Chancler
Ujima Music & MacVecsac Music (ASCAP)
Lead Vocals: Skip Martin

**GAMBLE WITH MY LOVE**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Skip Martin

**I'LL KEEP ON LOVIN' YOU**
Larry Batiste, Cleyton Richardson
Pure Delite Music (BMI)
Lead Vocals: Skip Martin

**JUST CAN'T WAIT 'TILL THE NIGHT**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Skip Martin

**SHAKE WHAT YOU GOT**
Bobby Harris, Eric Fearman
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Skip Martin

2

**KEEP IT LIVE (On the K.I.L.)**
Reggie Andrews, Bobby Harris, Kenny Pettus, Michael Wiley
Ujima Music, Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Bobby Harris

**JUST BELIEVE IN LOVE**
Olivia Bower, Reggie Andrews
Liv For Life Music Co. & Ujima Music (ASCAP)
Lead Vocals: Skip Martin

**CAN WE DANCE**
Michael Wiley, Bobby Harris, Kenny Pettus
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Kenny Pettus

**LET ME LOVE YOU UNTIL**
Reggie Andrews
J. Regg Music (ASCAP)
Lead Vocals: Pierre DeMudd

**PRODUCED BY REGGIE ANDREWS**

Rhythm Arrangements by DAZZ & Reggie Andrews
Horn Arrangements by Bobby Herris & Reggie Andrews
String Arrangements by Reggie Andrews
Vocal Arrangements by DAZZ
Synthesizer Programming by Steve Cox & Michael Boddicker

**DAZZ HORN SECTION**
Pierre DeMudd-Trumpet, Lead & Background Vocals
Bobby Harris-Alto Saxophone, Background Vocals
Sennie "Skip" Martin-Trumpet, Lead & Background Vocals

**DAZZ RHYTHM SECTION**
Steve Cox-Keyboards
Eric Feermen-Guitar
Kenny Pettus-Percussion, Lead & Background Vocals
Isaac Wiley, Jr.-Drums, Background Vocals
Michael Wiley-Bass, Background Vocals
Additional Musicians
Reggie Andrews-Keyboards & Vocoder
Paulinho DeCosta-Percussion
Kenny Davis-Trumpet & Fluegel Horn

Recorded at The Recording Connection, Beachwood, Ohio by Dale Peters
Assistent Engineer: Jim Carroccio
Mixed at Motown/Hitsville U.S.A. Recording Studios, Hollywood, CA by Bobby Brooks
Assistant Engineer: Michael Johnson
Mastered at Motown/Hitsville U.S.A. Recording Studios by John Matousek

"Special thanks to Lee Young, Sr., Joe Simons, Sonny Jones, Ray Calabrese, Norby Walters, Sal Michaels, Mercha Price, Paul Schwartz, Brenda M. Boyce, Susan deChristoforo, Davie Yoel, Stacye Richmond, Sharon Petrowski, the entire staff at Progress Records and Wonderland Studios...let's keep '82 "on the K.I.L.". Party Gang on KEEP IT LIVE (On the K.I.L.): Pam A. Jones, Bryna Sykes, Rene Lake, Bernice Lake, Greg "Rocco" Moore, Treta Penn, Reymond Travis, Dana Wiley, Chris Greene, French Dressing & Andre O'Neal

Art Direction: Johnny Lee
Design: Terry Taylor
Photography: Ron Slenzak,



# Louis ARMSTRONG & Earl HINES

## 1928

**Louis Armstrong and his Hot Seven**
Chicago Breakdown
**Lillie Delk Christian with Louis Armstrong and his Hot Four**
You're a Real Sweetheart
Too Busy
Last Night I Dreamed You Kissed Me
**Louis Armstrong and his Hot Five**
Fireworks
Skip the Gutter
A Monday Date
Don't Jive Me
West End Blues
Sugar Foot Strut
Two Deuces
Squeeze Me
Knee Drops
**Carroll Dickerson's Savoyagers**
Symphonic Raps
Savoyagers' Stomp
**Louis Armstrong and his Orchestra**
No (No, Papa, No)
Basin Street Blues
**Louis Armstrong and his Savoy Ballroom Five**
No-One Else But You
Beau Koo Jack
Save It Pretty Mama
**Louis Armstrong**
Weather Bird
**Louis Armstrong and his Orchestra**
Muggles
**Earl Hines**
Caution Blues
A Monday Date
**Lillie Delk Christian with Louis Armstrong and his Hot Four**
Baby
Sweethearts on Parade
I Must Have That Man
**Earl Hines**
I Ain't Got Nobody
Fifty-Seven Varieties
**Louis Armstrong and his Savoy Ballroom Five**
Heah Me Talkin' to Ya?
St. James' Infirmary
Tight Like This

# Louis ARMSTRONG
# Earl HINES

## 1928



*louis Armstrong and his Stompers. Left to right: Earl Hines, Pete Briggs, Honoré Dutrey, Louis Armstrong.*

Our effort has been to restore the original sound of these recordings as faithfully as possible, using the best available dubbing materials. No artificial rechanneling has been introduced.
Remastering by Arthur Kendy, CBS
Records from the CBS vaults and from the collections of Dan Morgenstern, Martin Williams, Stanley Dance and Edwin Steane
Liner essays by Martin Williams and J. R. Taylor (with a word from Earl Hines)
Photographs from the Duncan Schiedt collection
Production coordination by Kathy Dwyer and Bill Bennett

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New York, NY 10019


Damien Youth
SUNFIELD


SIDE 1
1- Morning Cloak/ Sunfield/ Floating/ Stage Fright
2- Origins
3- Traveling
4- Dandelion Girl
SIDE 2
1- Susie Cinnamon
2- Winter Comes
3- Valek Mutation
4- Statue Mary Rose
5- Beautiful Light
Side 3
1- Please Don't Fall In Love
2- Magic Forest
3- Satellites At Seven
4- Mocking Bird
5- Melody Witchcraft
6- Doodle Bug Man
Side 4
1- Decorate
2- Starboard Floating
3- Through The Eyes Of Molly
4- Incident In The Woodlocks
5- Morning Cloak (Reprise)
6- The Other Room


Historia de la
TROVA
La tarde
Germania
La perla marina
Rayo de oro
El huracán y la palma
Retorna
Tardes grises
Guarina
Tormentos fieros
Elvira
Sindo Garay
VOL. I

# Historia de la TROVA

HISTORIA DE LA TROVA

De diminuta figura y enjuta - como sólo podría hacerlo un centenario -, Sindo Garay es todo un gigante del pensamiento lírico a través de sus múltiples facetas de melodista, armonista, poeta, guitarrista y cantante. Todo ello producto de su genio y una exquisita sensibilidad, ya que Sindo Garay no posee nociones de solfeo y teoría musical.

Nacido en la ciudad de Santiago de Cuba, Sindo Garay se manifestó y desarrolló como autor e intérprete, dentro de las incipientes formas del bolero y la canción criolla de aquellos tiempos, junto con el también trovador santiaguero, José (Pepe) Sánchez.

El manejo de los acordes y sus audaces enlaces es el aspecto que más admiración produce entre los que conocen técnicamente las canciones de Sindo Garay. Obras como GERMANIA (1895), GUARINA (1902), LA TARDE (bolero de 1909), TARDES GRISES (1925), y EL HURACAN Y LA PALMA (rapsodia de 1925), constatan la fuerza expresiva y genial de esta gloria de Cuba que es Sindo Garay.

Acompañado de sus hijos Guarionex, considerado como uno de los más notables cantantes primos o tenores de la trova, Hatuey, Cacnao y la ya fallecida Guarina, la intérprete de más calidad en el género, Sindo Garay recorrió todo el territorio cubano, varios países americanos y finalmente París.

Este disco recoge una pequeña selección de algunas de sus más bellas y valiosas composiciones dentro de las temática patriótica, bucólica y romántica o "pasional", como denomina Sindo a la canción amorosa.

La interpretación de este disco antológico es realizada por los Trovadores Cubanos, grupo del Consejo Nacional de Cultura, especializado en la divulgación del repertorio trovadoresco cubano y especialmente en el de Sindo Garay.

Su hijo Guarionex pertenece a este grupo, así como los notables cantantes Adriano Rodríguez y Dominica Verges, y las guitarras de Octavio (Cotán) e Ismael Sánchez. Todos, bajo la orientación personal del propio Sindo Garay.

**Cara A**

**La tarde**
BOLERO

**Germania**
CANCION

**La perla marina**
CRIOLLA

**Rayos de Oro**
BOLERO

**El huracán y la palma**
CANCION CRIOLLA

**LPA-3109** **Vol. I**
EMPRESA DE GRABACIONES Y EDICIONES MUSICALES C.N.C.

**Cara B**

**Retorna**
BOLERO

**Tardes grises**
CANCION

**Guarina**
CANCION

**Tormentos fieros**
BOLERO

**Elvira**
BOLERO

HISTORY OF TROUBADOURS

A small and shrunken figure - as only a hundred year - old could look -, Sindo Garay is a giant in lyrical thought through his various phases such as composer, harmonist, poet, guitarrist and singer. All this is a product of his genius and a result of his exquisite sensitivity, because Sindo Garay has no knowledge of solfeo nor musical theory.

Born in the city of Santiago de Cuba, Sindo Garay expressed himself and (developed) or grew into a musical author and interpreter within the forms of the "bolero" and cuban creole song of the times, together with the other troubadour from Santiago, José (Pepe) Sánchez.

The way he manages the accords and his audacious musical phrases are the aspects which produce admiration among those who know and have studied his songs technically. Compositions like GERMANIA (1895), GUARINA (1902), LA TARDE (THE AFTERNOON, bolero dating 1909), TARDES GRISES (GREY AFTERNOONS, 1925), and EL HURACAN Y LA PALMA (THE HURRICANE AND THE PALM, rhapsody of 1926), prove the expressive force and genius of this glory of Cuba who is Sindo Garay.

Accompanied by his sons Guarionex, considered one of the best tenors of the troubedour style, Hatuey, and the new-dead Guarina, the best female interpreter of the genre, Sindo Garay has travelled all through the island of Cuba, through various Latin-American countries and, finally reached Paris.

This record has a small selection of some of the most beautiful and important compositions in the field of patriotic, bucolic, romantic or a "pasional", as Sindo Garay calls the romantic song.

The interpretation of this anthological record is played by the "Cuban Troubadours", group pertaining to the National Council of Culture, specialized in the divulgation of the reperiory of the music of the Cuban street-singers (Trovador), and especially the music of Sindo Garay.

His son Guarionex pertains to this group, likewise the famous singers Adriano Rodríguez and Dominica Verges, the guitarrist Octavio "Cotán" and Ismael Sánchez. All under the personal orientation of Sindo Garay.

# Sindo Garay

Areito

# Dirty Dancing

## Live in concert

FEATURING LIVE PERFORMANCES OF:
BILL MEDLEY–(I'VE HAD) THE TIME OF MY LIFE
ERIC CARMEN—HUNGRY EYES, YOU MAKE ME LOSE CONTROL
THE CONTOURS—DO YOU LOVE ME
PLUS ALL NEW
ERIC CARMEN & MERRY CLAYTON—ALMOST PARADISE

9660-1-R

*starring:*

(In Order of Appearance)



MERRY CLAYTON



ERIC CARMEN



THE CONTOURS



BILL MEDLEY

0 7863-59660-1 5
9660-F-R



ACT 1

**Merry Clayton**

YES
OVERLOAD
STEAMROLLER BLUES

ACT 2

**Eric Carmen**

MAKE ME LOSE CONTROL
ALMOST PARADISE
HUNGRY EYES

ACT 3

**The Contours**

GET READY
HIGHER & HIGHER
CRY TO ME
DO YOU LOVE ME

ACT 4

**Bill Medley**

LET THE GOOD TIMES ROLL
SEA CRUISE
YOU'VE LOST THAT LOVIN' FEELING
OLD TIME ROCK N' ROLL
(I'VE HAD) THE TIME OF MY LIFE
*(with Patricia Bloch & Lori Mark)*
ENCORE
*(Entire Cast)*

Hosted by: **"Cousin" Bruce Morrow**
Executive Soundtrack Producer: **Jimmy Jenner**
Remix Producer: **Carmine Rubino**
Coordinating Producer: **Michael Lloyd for Mike Curb Productions**
1st Engineer: **Dan Nebenzal**
2nd Engineer: **Randy Staub**
Mastered by: **Mike Fuller**

Recorded "LIVE" At THE GREEK THEATRE,
Los Angeles, August 15, 16, 17, 1988.

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## ACT 1

### *Merry Clayton*

**YES**
Written by: T. Fryer
N. Cavanaugh
T. Graf
Copyright: © 1987 The Flood Music Company, Inc. and Fine Tune Music (ASCAP)
Time: 4:23

**OVERLOAD**
Written by: A. Zappacosta
M. Luciani
Copyright: © 1987 April Music (Canada) Ltd./Magnetic Movements (CAPAC)
Administered by SBK April Music, Inc. (ASCAP)
Time: 3:23

**STEAMROLLER BLUES**
Written by: James Taylor
Copyright: © 1970 Country Road Music & SBK April Music, Inc. (ASCAP)
Time: 4:03

## ACT 2

### *Eric Carmen*

**MAKE ME LOSE CONTROL**
Written by: E. Carmen
D. Pitchford
Copyright: © 1988 Eric Carmen Music, Inc.
Administered by Island Music, Inc. and Pitchford Music (BMI)
Time: 5:19

**ALMOST PARADISE** *(with Merry Clayton)*
Written by: E. Carmen
D. Pitchford
Copyright: © 1984 Ensign Music Corporation (BMI)
Time: 3:56

**HUNGRY EYES**
Written by: F. Previte
J. DeNicola
Copyright: © 1987 Knockout Music Co.,
R.U. Cyrius Publishing (ASCAP)
Time: 4:23

## ACT 3

### *The Contours*

**GET READY**
Written by: William Robinson
Copyright: © 1966 Jobete Music Co., Inc. (ASCAP)
Time: 1:38

**HIGHER & HIGHER**
Written by: G. Jackson
R. Minor
C. Smith
Copyright: © 1967 Chevis Publishing (BMI)
Time: 2:02

**CRY TO ME**
Written by: Bert Russell
Copyright: © 1961, 1963 Screen Gems-EMI Music, Inc./Unichappell Music (BMI)
Time: 3:08

**DO YOU LOVE ME** *(Segment)*
Written by: Berry Gordy, Jr.
Copyright: © 1962 Jobete Music Co., Inc. (ASCAP)
Time: 3:27

---

Executive Soundtrack Producer: **Jimmy Ienner**
Remix Producer: **Carmine Rubino**
Coordinating Producer: **Michael Lloyd for Mike Curb Productions**
1st Engineer: **Dan Nebenzal**
2nd Engineer: **Randy Staub**
*Re-mixed at A & M Studios — Jan. 19th 1989*
Mastered by: **Mike Fuller**
*Mastered at Fullersound, Inc., Miami, Florida*

Recorded "LIVE" At THE GREEK THEATRE, Los Angeles, August 15, 16, 17, 1988.

## ACT 4

### *Bill Medley*

**LET THE GOOD TIMES ROLL**
Written by: Leonard Lee
Copyright: © 1956 Atlantic Music Corp. (BMI)
Time: 1:03

**SEA CRUISE**
Written by: Huey P. Smith
Copyright: © 1959 Cotillion Music, Inc. (BMI)
Time: :45

**YOU'VE LOST THAT LOVIN' FEELING**
Written by: B. Mann
C. Weil
P. Spector
Copyright: © 1964, 1965 Screen Gems — EMI Music, Inc. (BMI)
Time: 4:24

**OLD TIME ROCK N' ROLL**
Written by: T. Jones III
G. Jackson
Copyright: © 1977 Muscle Shoals Sound Publishing Co., Inc. (BMI)
Time: 1:18

**(I'VE HAD) THE TIME OF MY LIFE**
*(with Patricia Bloch & Lori Mark)*
Written by: F. Previte
J. DeNicola
D. Markowitz
Copyright: © 1987 Knockout Music Co., Damusic Company Inc., Donald Jay Music, Ltd. and R.U. Cyrius Publishing (ASCAP)
Time: 5:16

**(I'VE HAD) THE TIME OF MY LIFE** ***(ENCORE)***
*(Entire Cast)*
Time: 3:21

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## Dirty Dancing — Live In Concert

EXECUTIVE SOUNDTRACK PRODUCER
**Jimmy Ienner**

REMIX PRODUCER
**Carmine Rubino**

COORDINATING PRODUCER
**Michael Lloyd for Mike Curb Productions**

1st ENGINEER
**Dan Nebenzal**

2nd ENGINEER
**Randy Staub**

RE-MIXED AT A&M STUDIOS, January/February 1989

MASTERED BY:
**Mike Fuller**
**Mastered at Fullersound, Inc., Miami, Florida**

THE BAND
**David Bronson** — Drums
**Jamie Browning** — Lead Guitar
**Darus Adkins** — Guitar
**Marc Hugenberger** — Keyboards
**John Mattick** — Keyboards
**Jose Silva** — Bass Guitar
**Jon Leslie** — Saxophone
**Kevin Bradley** — Trombone
**Greg Spreeman** — Trumpet

THE ORIGINAL DIRTY DANCING DANCERS
**Bubba Carr**
**Lada Boder**
**M.R. Fletcher**
**Jesus Fuentes**
**Karen Getz**
**Beth Impey**
**Baruch Kozol Darling**
**Morgan Lawley**
**Featuring Shannon Maloney and D.A. Pawley**

THE SINGERS
**Patricia Bloch**
**Lori Mark**

SOUNDTRACK ART DIRECTION
**Pam Rodi**

ART COORDINATION
**Susan Glimcher**

DESIGN & MECHANICALS
**The Hub Graphics Corp.**

PROJECT COORDINATOR
**Althea Vigilio**

PHOTOGRAPHY
**Frank Poole**
**Christopher H. Montagna**

Eric Carmen
Appears Courtesy of: ARISTA

Bill Medley
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Recorded "LIVE" At THE GREEK THEATRE, Los Angeles, August 15, 16, 17, 1988.

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MICHAEL NESMITH
COMPILATION

ILPA 9425

# MICHAEL NESMITH

# COMPILATION



**SIDE A**

**Some Of Shelly's Blues**** 3:21
Michael Nesmith/Screen Gems-Columbia/BMI
From the album:
Pretty Much Your Standard Ranch Stash

**I Fall To Pieces** 2:56
H. Cochran-H. Howard/Pamper Music/BMI
From the album: Loose Salute

**Born To Love You**** 3:55
Cindy Walker/Oree Music/BMI
From the album: Pretty Much Your Standard Ranch Stash

**Different Drum** 2:59
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: And the Hits Just Keep on Comin'

**Harmony Constant** 3:43
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: And the Hits Just Keep on Comin'

**Prairie Lullaby**** 4:12
Bill Hil/La Salle Music/ASCAP
From the album: Pretty Much Your Standard Ranch Stash

**SIDE B**

**Joanne*** 3:10
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Magnetic South

**Propinquity (I've Just Begun To Care)** 2:59
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Nevada Fighter

**Silver Moon** 3:15
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Loose Salute

**I Looked Away** 3:13
Eric Clapton-Bobby Whitlock/Cotillion Music,
Casserole Music and Delbon Music/BMI
From the album: Nevada Fighter

**Continuing**** 3:55
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: Pretty Much Your Standard Ranch Stash

**Roll With The Flow** 5:08
Michael Nesmith/Screen Gems-Columbia/BMI
From the album: And the Hits Just Keep on Comin'

---

The last thing Michael would want us to do in these liner notes would be to take this album, him, his music or for that matter any of you or ourselves too seriously.

That's too bad, because we could go on for pages about how Nesmith was pioneering progressive country before Gram Parsons joined the Byrds, or before the Flying Burrito Brothers (not to mention the Eagles) were even a gleam in Bernie Leadon's eye.

Or we could write a thesis on how the Monkees were way ahead of their time in terms of pure pop entertainment (we'll take the songs of Neil Diamond, Boyce & Hart, Carole King, John Stewart and Nesmith himself over the mindless pap that pervades today's top 40 any time).

Or we could detail the progression in Michael's own brand of country music from simple, straightforward love songs to those whose lyrics reflect concerns of a more metaphysical nature.

We could even go on a name-dropping spree and mention all the people Nesmith has worked with, produced, or written songs for, such as Linda Ronstadt, Lynn Anderson, Jack Nicholson (who wrote the script for the Monkees' underground film classic *Head*), Baba Ram Dass, Chet Atkins, the Nitty Gritty Dirt Band, John Waterhouse and the entire Pre-Raphaelite Brotherhood, Bert Jansch, Linda Hargrove and Dean Torrance, not to speak of Ralph Waldo Emerson or his strong filial ties to the inventor of Liquid Paper.

But if we went off on any of those tangents it would leave us with very little space to write about this album.

The truth is, there's very little *point* in writing about this album. . . . If you have any sense at all you already know that none of these things—this album, Michael, his music or for that matter any of you or ours—really exist (or maybe we do*). But since it's all a illusion anyway, you might as well add this record to your collection. No one will ever know the difference (or maybe they will*).

*Michael says we should cover our bases.

---

**Produced by Michael Nesmith**

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# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

JAZZ is such a large and beautiful thing; and part of its beauty is the space and the freedom it allows for development of many diverse and dissimilar styles, which can still properly be called jazz. (Although, no one has yet come up with a definition of exactly what jazz is, for which we should all be extremely thankful). Another marvelous aspect of the music, is that even when one style or persuasion of it becomes outrageously popular, you will still be able to find some very gifted performers working in completely alien areas. So that no matter how ubiquitous *Bossa Nova* or *Soul-Funk-Groove* ideas become throughout the music, there will be other serious workmen who will not be very interested in getting on that particular bandwagon.

This is true with Ramsey Lewis and his group, to a large extent. Lewis, Eldee Young and Red Holt have been content for a long time now, to go pretty much their own way, playing music they feel moved to play, without much concern for who else is doing what. Lewis has been playing the music he wants to play, in a style that is by now readily identifiable as his own.

Lewis' playing, as well as his music does not follow in the most familiar tradition of Negro piano music. There is little of the percussiveness and tension that characterizes the most famous jazz piano styles, from Montana Taylor to Horace Silver. Instead, Lewis has been interested in developing a more "pianistic" technique on the instrument, utilizing a touch and attack that rely very directly on under-statement and the subtle exploitation of the melody. And there have been quite a few outstanding jazz pianists that thought along these same lines, e.g., Teddy Wilson, John Lewis, Hank Jones and some others, preferring a light swinging facility to the heavier rhythm inspired piano, that I suppose can be called Classic. But even so, like these other pianists who have thought in similarly pianistic terms, Lewis is still very conscious that jazz is a blues based music, as almost any tune on this album will readily attest (but especially on tunes like *Lonely Avenue, Don't Kick It Around, Train Won't Wait*). In fact, there is a bluesy exterior to all of Lewis' efforts, even on latin flavored numbers like *Come On Baby*, with its anonymous soul sister whispering her sensous refrain.

The gospel influence is also very apparent in the Lewis style, for instance, on tunes like *Salute To Ray Charles*, which sounds like incidental music at a prayer meeting, or on the slow, gauzy ballad, *Sarah Jane*, which still has very clear echoes of a kind of popular "gospel" music, without losing its essentially fleshy nuances.

The point is that Lewis is able to come on a lot of different ways and still maintain his essential musical character. That is, whether he is playing a neo-gospel piece, a latin-blues production number or a dreamy ballad, Lewis and his trio are still able to keep their familiar musical identity intact, creating a music that is light and breezy or gayly introspective, but always with continous reference to the most classic of Negro music, the blues.

And Mr. Lewis' blues references are usually made in the most polished and sophisticated terms imaginable, combining the natural facility I have already mentioned with the lilting urbanity that is his trademark. No matter what the tempo, he is aided and abetted at every step by a very sympathetic rhythm section, Eldee Young and Red Holt (and on this album, by Chris White on two of the tunes). But this trio has been together long enough to get a closeness and musical rapport that many groups in jazz lack merely because they can't play together long enough to really find a common groove.

But Ramsey Lewis' music does not need long explanations, nor windy advertisements. It has a straightforward uncomplicated excitement that can communicate without any trouble at all. And one need only play this record to find that out. Your ears will hip you.

LeRoi Jones

## Off The Record

### Side 1

| | *Time* |
|---|---|
| LONELY AVENUE* (Doc Pomus: Progressive Music — BMI) | 2:56 |
| DON'T EVEN KICK IT AROUND (R. Lewis: Newroads Music Inc. — BMI) | 4:26 |
| SALUTE TO RAY CHARLES (R. Lewis: Newroads Music Inc. — BMI) | 5:51 |
| BAREFOOT SUNDAY BLUES (Julian Adderly: Jazz Standards — BMI) | 3:35 |
| ISLAND BLUES (Charles Lloyd: Fontelle Music) | 2:47 |

### Side 2

| | *Time* |
|---|---|
| I SPEND MY LIFE (Eldee Young: Newroads Music Inc. — BMI) | 3:42 |
| ACT LIKE YOU MEAN IT* (Eldee Young: Newroads Music Inc. — BMI) | 2:23 |
| SARAH JANE (Dave Grusin: Pamela Music Inc. — ASCAP) | 5:20 |
| THE TRAIN WON'T WAIT (R. Lewis: Newroads Music Inc. — BMI) | 3:02 |
| COME ON BABY (Holt & Lewis: Newroads Music Inc. — BMI) | 2:30 |

Recorded at Rudy Van Gelder's Studio, Englewood Cliffs, N.J. 8/20/63.

Personnel: RAMSEY LEWIS, piano; ELDEE YOUNG, bass and cello; CHRISTOPHER WHITE, bass*; RED HOLT, drums.

Engineer: Rudy Van Gelder

Supervision: Esmond Edwards

Cover Photo: Camera One Inc.

Cover Design: Don Bronstein

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**BEN ELDRIDGE**
**MIKE AULDRIDGE**
**TOM GRAY**

## SIDE ONE

**LAST TRAIN FROM POOR VALLEY** 3:42
(Norman Blake) (1,2,4 — A,B,D,F,G)
(Cambrabar Music — Ascap)

**GARDENS AND MEMORIES** 2:37
(John Starling) (1,2,4 — A,C,D,F,G)
(Zap Publishing Co. — BMI)

**PARADISE** 2:18 (1,2,4 — A,B,D,F,G)
(John Prine)
(Cotillion — BMI)

**SMALL EXCEPTION OF ME** 2:58 (1,2,5,6, — A,B,D,F,G)
(T. Hatch — J. Trent)

**TRAIN LEAVES HERE THIS MORNING** 2:59
(G. Clark — B. Leadon) (8,9,4 — A,B,E,F,G)
(Irving Music — BMI)

**KEEP ME FROM BLOWIN' AWAY** 2:40
(Paul Craft) (4 — A,B,C,D,F,G)
(Jack Music)

## SIDE TWO

**HELLO MARY LOU** 2:16 (2,3,4-1,B,D,F,G)
(G. Pitney — C. Mangiaracina)
(Champion Music — January Music — BMI)

**LARA'S THEME** 1:20 (B,D)
(Maurice Jarre)
(Robbins-Music)

**I'VE LOST YOU** 2:34 (1,2,5,4 — A,B,D,F,G)
(Earl Scruggs)
(Peer International — BMI)

**SWEETEST GIFT** 2:34 (2,7 — A,B,D,F,G)
(Cain & Bucke)
(Zap Publishing Co. — BMI)

**REASON FOR BEING** 3:15 (1,2,5,4 — A,B,D,F,G)
(John Duffey — Ann Hill)
(Zap Publishing Co. — BMI)

**SMOKIN' HICKORY** 2:17 (A,B,D,F,G)
(Ben Eldridge)
(Zap Publishing Co — BMI)

**HOUSE OF GOLD** 3:11 (1,2,4 — A,B,E,F,G)
(Hank Williams)
(Acuff-Rose — BMI)

Mike Auldridge 1-Baritone; 8-Tenor
John Duffey 2-Tenor; 5-Lead Solo; 9-High Baritone
Tom Gray 3-Baritone; 7-Lead
John Starling 4-Lead; 6-Low Tenor

Mike Auldridge A-Dobro
John Duffey B-Mandolin; C-2nd Guitar
Ben Eldridge D-Banjo; E-2nd Guitar
Tom Gray F-Bass
John Starling G-Guitar

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# American Banjo
## Three-Finger and Scruggs Style

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*Featuring: Snuffy Hobbs, J. C. Sutphin, Justin Scruggs, Snuffy Jenkins, Owen Jenkins, Joe Stuart, Larry Richardson, Don Bryant, Pete Kuykendall, Eugene Cox, Veronica Zimmerman Cox, Mike Seeger, Dick Weissman, Kenny Miller, Eric Weissberg*

SIDE A

**Smiley Hobbs**
1. Shortening Bread 0:44
2. Pig in a Pen 1:10
3. Train 45 2:18
4. Rosewood Casket 1:25
5. Cotton Eye Joe 1:39

**J.C. Sutphin**
6. Don't Let Your Deal Go Down 0:58
7. Under the Double Eagle 1:52
8. I Don't Love Nobody 1:30

**Junie Scruggs**
9. Sally Goodin/Sally Ann 1:40
10. Cripple Creek 1:46

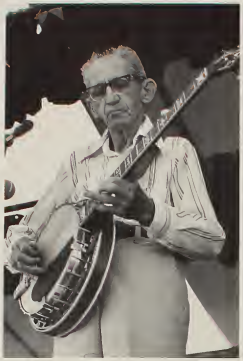
**Snuffy Jenkins**
11. Cumberland Gap 1:30
12. John Henry 1:30
13. Chicken Reel 1:12
14. Shortening Bread 1:21
15. John Henry 1:06
16. Lonesome Road Blues 1:12
17. Kansas City Kitty/Big Eared Mule 0:56/1:07
18. Twinkle,Twinkle Little Star 1:20
19. Careless Love 1:16
20. Sally Ann/Sally Goodin 1:08/0:45

SIDE B

**Oren Jenkins**
1. Home, Sweet Home 1:02
2. Spanish Fandango 1:22
3. Cripple Creek 1:15
4. Down the Road 1:04
5. Liza Jane 1:28
6. Hey, Mr Banjo 0:47
7. Bugle Call Rag 1:03

**Joe Stuart**
8. Cackling Hen/Cumberland Gap 1:02/1:00

**Larry Richardson**
9. Dear Old Dixie 1:15
10. Little Maggie 1:12
11. Take Me Back to the Sweet Sunny South 1:16
12. Bucking Mule 1:19
13. Lonesome Road Blues 1:57



**Don Bryant**
14. Turkey in the Straw 0:56
15. Jenny Lynn 0:45

**Pete Kuykendall**
16. Irish Washerwoman 0:58

**Eugene Cox**
17. Wildwood Flower 1:32

**Veronica Stoneman Cox**
18. Lonesome Road Blues 1:10

**Mike Seeger**
19. Ground Hog (Bob Baker, vocal) 1:33

**Dick Rittler**
20. Cindy 1:42

**Kenny Miller**
21. Little Pal :57
22. Ruben's Train 1:30

**Eric Weissberg**
23. Jesse James/Hard Ain't it Hard 2:29

*Parts of this album were originally issued in 1956 on Folkways 2314*
*© Smithsonian/Folkways 1990*

New selections, updated and revised notes by Mike Seeger and Ralph Rinzler.

Recorded on location in 1956 by Mike Seeger
Edited in 1990 by Mike Seeger
Mastered by Doug Sax, The Mastering Lab
Notes by Ralph Rinzler & Mike Seeger
Updated notes by Mike Seeger
Cover Design, Daphne Shuttleworth
Cover Photo, Carl Fleischhauer
Reissue production by Matt Walters.

# AMERICAN BANJO THREE FINGER AND SCRUGGS STYLE

A A D

0 93074 00371 8

43 tunes played by 15 five string banjo players. Recorded on location and edited in 1956 by Mike Seeger. This 1990 re-issue has been remastered from original tapes and includes 16 previously unissued tracks.

The stylistic element shared by the 15 banjo pickers on this recording is that they play an arpeggiated three finger style using their thumb, index and middle fingers. The second, third and fourth players on the album are from the old-time or pre-Scruggs era and are presented here in more or less a progression from older home-style to a more modern professional style. They represent a time before the advent of radio and recording when there was a much greater variety of styles, when people had onlythe music of nearby players to learn from and were more stylistically self sufficient. Before 1920 there was virtually no possibility of professionalism with this kind of music.

Though there is are noticeable differences in their styles, Junie Scruggs (Earl's older brother), Snuffy Jenkins, and Earl Scruggs himself patterned much of their playing after that of Smith Hammett and Rex Brooks, two locally famous banjo pickers who played in music contests and other gatherings. In Junie Scruggs' style the melody and rhythm are unmistakable, sometimes at the expense of the smooth flow of notes. Part of the choppy feeling is no doubt due to his not having played for many years. As a contrast, Snuffy Jenkins' style is more flowing, less rhythmic and possesses great attention to melody. This is due to his personal sense of style, his development through being a professional musician for many years and also a certain amount to being able to depend on a band to provide rhythm.

Earl Scruggs (who is not on this recording, by the way) has in a sense combined the best elements of these two styles as he projects his melody clearly within a variety of rolls and fills over a rock-solid rhythmic foundation. And to those elements he has added flawless musicianship and certain melodicand phrase patterns which altogether form a cohesive style. He has created a style, an instantly identifiable language of banjo playing, characterized by certain right and left hand patterns, which have been the basis for the playing of thousands of banjo pickers around the world.

The remaining 12 banjo pickers on this recording play in a style based on the playing of Earl Scruggs. You will be able to hear his influence on these twelve players as well as the extent to which they evolve their own touch, rolls, melodic licks, choice of repertoire, etc., which give them their own musical identity.

The first half of the recording, after Smiley Hobbs' prologue, is programmed to show some of the three finger style banjo picking that predated Earl Scruggs' life and a couple who probably influenced his early development. The second half of the recording consists entirely of players who learned their three finger style from him and basically moves north from Rutherford County, North Carolina, to New York City. Style and technical proficiency vary considerably. Some, like Hobbs and Stuart, are fleet and creative; some, like Oren Jenkins and Don Bryant, lean more towards Scruggs' rock-solid sound; and others, like Cox, Stoneman Cox and Rittler, have their own individual interpretations of the style.

*Ralph Rinzler, Mike Seeger*
(excerpt from enclosed notes)

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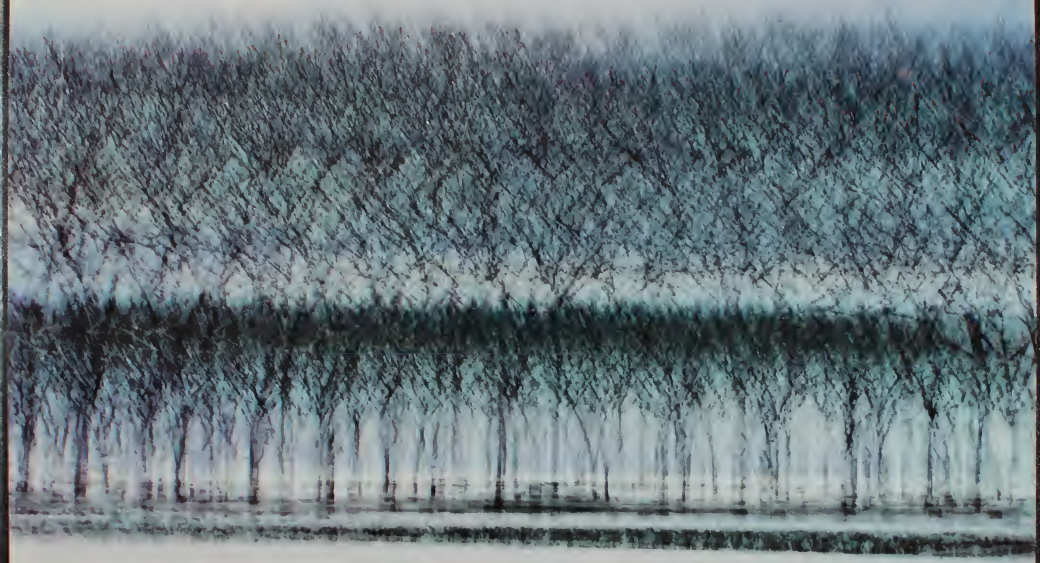
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BY STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH

Directed by H. Bruce Lederhouse



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# REJOICE!

## MUSIC FOR THE WORSHIP OF GOD IN THE TWENTIETH CENTURY

BY STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY
OF THE PROTESTANT EPISCOPAL CHURCH

Directed By H. Bruce Lederhouse

Clap your hands, all peoples!
Shout to God with loud songs of joy!

Singing draws people together. It gives them a chance to express in a common way their deepest feelings. Music which everyone can join in together gives an opportunity to sing about life as people feel it, and to yearn for life as they would like it to be. Perhaps it is for this reason that the hootenanny is so popular — people like to feel as one with each other. The music in this album was written for just this purpose. It is music for the liturgy of the Christian Church. It is music for the worship of God. But it is also music for a kind of Christian hootenanny. How can these two go together — the ancient and stately cadences of the Liturgy and the joyful togetherness of the hootenanny?

This music tries to offer an answer. It was written in the spring of 1964 for use at a Liturgical Conference sponsored by the Missionary Society of the General Theological Seminary of the Protestant Episcopal Church in the U.S.A. The driving force behind this conference was the conviction that Christian Liturgy, or worship, is not an activity separate and distinct from life in the world. The worship of God is not necessarily the time when a man has to leave his life of "worldly care" at the door of the Church and enter a wholly different atmosphere. It is rather an action in which he can recognize all his life — his work, his relations with others, his joys and sorrows — as a gift from God. It is an opportunity for him to *celebrate* the God-given quality of his total life, and to offer his life and that of the whole world to be ordered according to God's purposes. This music was written to help Christians in the twentieth century express their conviction that life in the NOW is a gift from God. It was written for a Christian hootenanny.

The music was written for a celebration of the Holy Eucharist, or Holy Communion. Why? Since the earliest days of the Church, this Liturgy — the service of Thanksgiving — has been the chief means of uniting life and worship. When the people of God gather to express their Thanksgiving for life, and to yearn for the fulfillment of God's will on earth, the liturgy of the Eucharist has been the most appropriate vehicle. In the Eucharist, life *as it is lived* is offered up to God to be purified by him, and consecrated for his own purposes. Jesus took bread, gave thanks over it, broke it, and shared it with his disciples, telling them that this bread was their means of sharing in his own perfect life. Now Christians offer the totality of their lives under the signs of bread and wine, to be *taken* by God for his own purposes; Over these gifts, over their lives, *thanks* is given; the gifts are *broken and shared*, uniting Christians with Christ's life, and enabling them to let their lives be broken of self-will, and redirected toward the reconciliation of all men with one another. Having given thanks for the deep meaning and purpose of all life, and having been united with the love of the Lord of all life, Christians go forth into the world to build it up and enrich it.

The Liturgical conference saw life as an offering to God. This music was written to aid that offering. The composers, all students at the Seminary, sought to give the ancient liturgical words all their power and meaning by setting them in contemporary musical styles. In so doing, they were simply following the age-old traditions of Church music. In each era, men have used the musical forms familiar to them to praise God. Thus Plainsong, Chorale, and Madrigal were originally "contemporary music," a kind of folk music in their time. These students at General were thus not seeking novelty. Their music is rather an indication of an attempt to offer this life in the NOW to the Lord of all life. They wrote primarily in the style of modern, popular folk music. The idiom is very much in the flavor of the hootenanny. Contrary to the usual practice of present Church music, there is a great deal of syncopated rhythm, sudden changes in dynamics, all with the steady background of the "beat." For example, the rhythmic drive of the *Kyrie*, which begins the Mass, carries the singers along in a soaring cry of finite man to the infinite God. The *Our Father* reflects a quiet and peaceful dependence on God, culminating in a shout of praise. "Thine is the glory!" The inspiration for the Easter hymn, "O Sons and Daughters" came from the popular style of the Beatles. Its unusual melody attempts to convey the startling newness of the resurrection-life by its alarming syncopations, and the unexpected rise and fall of the musical line. In these ways, while seeking to be reverent, the composers also sought to be relevant to the way in which the minds of many modern people "hum."

The music is designed to be *congregational*. It was never intended for a choir. While these arrangements are designed for a particular combo, the music can be easily adapted to any kind of accompaniment. This is easy music, music for sharing a common purpose and conviction together. Congregations have learned it without difficulty. Its zest and joyfulness are meant to bind the worshipping Church together in "shouting to God with loud songs of joy." If it causes the listener to sing or hum along, it will have fulfilled part of its purpose. Rejoice!

Notes by ROBERT V. MORRIS

Side A:

1. KYRIE ELEISON
2. NICENE CREED
3. SANCTUS
4. THE LORD'S PRAYER
5. AGNUS DEI
6. GLORIA IN EXCELSIS
7. COME HOLY GHOST

Side B:

1. A GREAT & MIGHTY WONDER
2. THEY CAST THEIR NETS
3. O SONS & DAUGHTERS
4. IN CHRIST THERE IS NO EAST OR WEST
5. I WALK THE KING'S HIGHWAY

Credits:
Advisor: The Rev. H. Boone Porter, Jr.
COVER DESIGN: BURT GOLDBLATT

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# THE GREATEST ON STAGE

THE SHIRELLES • DIONNE WARWICK

CHUCK JACKSON

& HIS BAND

THE KINGSMEN

TOMMY HUNT • MAXINE BROWN



PRINTED IN THE U.S.A.

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661

# LIVE * LIVE * LIVE

# THE GREATEST ON STAGE

## Introduced by JIMMY BISHOP



THE KINGSMEN

CHUCK JACKSON
& HIS BAND



DIONNE WARWICK



THE SHIRELLES



Side A:

| | |
|---|---|
| SINCE I FOUND YOU (Maxine Brown) | 2:48 |
| ALL IN MY MIND (Maxine Brown) | 3:51 |
| BOYS (The Shirelles) | 2:08 |
| DEDICATED TO THE ONE I LOVE (The Shirelles) | 2:03 |
| EVERYBODY LOVES A LOVER (Tommy Hunt) | 2:38 |
| HUMAN (Tommy Hunt) | 2:32 |
| I AM A WITNESS (Tommy Hunt) | 2:52 |

Side B:

| | |
|---|---|
| DAVID'S MOOD (The Kingsmen) | 2:06 |
| MONEY (The Kingsmen) | 2:26 |
| LOUIE LOUIE (The Kingsmen) | 3:00 |
| WHAT I SAY (Dionne Warwick) | 2:23 |
| ANYONE WHO HAD A HEART (Dionne Warwick) | 2:58 |
| HAND IT OVER (Chuck Jackson) | 2:20 |
| I DON'T WANT TO CRY (Chuck Jackson) | 2:17 |



TOMMY HUNT

MAXINE BROWN



WAND RECORDS, 254 WEST 54th STREET, NEW YORK, N. Y.




1004 189
ACADEMY PRICE
$ .50

# STOP THE CRACK

# O N E

Yeh mon this reggae music mek you feel irie you no, yes dread.
A walk inna Brooklyn on the Eastern parkway lawd - - - - I
went to a reggae show up the street every ting Jah Jah
know it was neat.
Went to a reggae show in Brooklyn, all I see is just natti
dread you see lawd - it nice you know. Reggae music mek you
feel nice all over - you know - Iya yes - - - - now here this . . . .
Youths on the corners are selling weed Jah Jah know they
better take heed - youth on the corners are selling crack
Jah, Jah know it gonna hold them back.
Stop the violence - Yes
Stop the violence
Stop the violence - Yes
Stop the violence
I went to a reggae show last week all I see is just pure irie,
the sister just a shake up dem hip - you see, the dread just
a shake up him natti - you see . . . . . .
Stop the nonsense
Stop the nonsense
Stop the nonsense
Stop the nonsense
Lawd, reggae music mek you feel irie - you know - yes Iya you no
see it - Rasta know yes lawd.
Dedicate this one to man like Scott LaRock, wey gone, man like
Christian Palmer, wey gone, you no see it - yes I - now here this
Special request to KRS One
Special request to BDP
Special request to Scott LaRock
Special request to Boogie DP
Special request to the Fat Boy Posse
Special request to Everybody
Special request to to the whole posse

Stop the nonsense
Stop the nonsense
Stop the nonsense
Stop the nonsense
Lawd, yes - Iya got to stop the crack and thats and thats a fact
Oh - yeah - - - - - - -
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact
Got to stop the crack and thats and thats a fact

This ridim mek you feel irie - you know - A walk inna Brooklyn
inna the Eastern parkway. Nuff people a have fun out deh
you know see it a when me look round who - - - a just whole
posse me see and thats why me say - This now -
Special request to the Brooklyn posse
Special request to the Jamaican posse
Special request to the Mobay posse
Special request to the Philly posse
Special request to the Delaware posse
Special request to the Miami posse
Special request to the everybody . . . . . .
Stop the violence
Stop the violence
Stop the violence
Stop the violence

side a

"STOP THE CRACK"
vocal

side b

"STOP THE CRACK"
instrumental

| | |
|---|---|
| LEAD VOCALS | EVON POLLACK (BIRD) |
| DRUMS | RICHARD MAYNARD |
| BASS | JOHN TAIT (FENDER BASS) (WILY COYOTE) |
| KEYBOARDS | LEO LYNCH |
| RHYTHM GUITAR | WILY COYOTE |
| LEAD GUITAR | RON |
| PRODUCED BY | ONE POSSE |
| RECORDED AT | PREVERB STUDIOS PHILA., PA |
| ENGINEER | ROBERT WALTON |
| ALBUM DESIGN | DISC MAKERS |
| PHOTO BY | SUZY MANUEL |

GIVE THANKS AND PRAISE TO THE FATHER - ONE LOVE, JAH

SPECIAL THANKS
JOHN DREAD, JAMIE FROM XDR, OYAH, SISTER BONNIE AND ALL OUR FRIENDS THAT MADE THIS POSSIBLE.

O N E
45 N. CANNON DRIVE
WILMINGTON, DEL 19809

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RW189
JACKET MADE IN CANADA


Rev. PAUL MORTON
JESUS, WHEN TROUBLES BURDEN ME DOWN

# SIDE ONE

I'M SO GLAD JESUS LIFTED ME
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:49

NOTHING BUT THE BLOOD
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/5:50

THE STORY OF CALVARY
Thomas Whitfield/More Of The Same Music/BMI/5:14

TAKE ME THROUGH
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/2:44



# SIDE TWO

JESUS, WHEN TROUBLES BURDEN ME DOWN
Traditional arr. Thomas Whitfield/More Of The Same Music/BMI/4:53

TIME TO COME BACK HOME
Thomas Whitfield/Sure Been Good Music/BMI/4:10

WE NEED THE LORD
Thomas Whitfield/More Of The Same Music/BMI/4:25

YOU FORGAVE ME
Thomas Whitfield/More Of The Same Music/BMI/3:20

Executive Producer: BUTCH McGHEE
Producer: THOMAS WHITFIELD
Production Manager: DEBRA MORTON

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R03820

| | |
|---|---|
| Executive Producer: | Butch McGhee |
| Producer: | Thomas Whitfield |
| Production Manager: | Debra Morton |
| Recorded at: | RMJ Studios, Detroit, MI & Fireside Studios, Nashville, TN |
| Engineered by: | Brother John, Richard Keer, Warren Woods and Roger Holmes |
| Mixed and Textured by: | Thomas Whitfield & Roger Holmes |
| Mastering: | NRP (Nashville Record Productions, Nashville, TN |
| Arrangements: | Musical & Vocals; Thomas Whitfield |
| Additional Arrangements: | (YOU FORGAVE ME) Earl J. Wright, Jr. |
| Art Director: | Paul Proctor |
| Album Design & Layout: | Buddy Jackson & R. J. Lyons, JACKSON DESIGN, Nashville, TN |
| Cover Concept: | Butch McGhee |

**MUSICIANS**

| | |
|---|---|
| Keyboards: (Acoustic & Fender Rhodes, Emulator Poly Six and Hammond B-3) | Thomas Whitfield |
| Keyboards: (Poly Six and Emulator) | Earl J. Wright, Jr. |
| Bass Guitar: | Lanar "KERN" Brantley |
| Lead Guitar: | Eric Brice |
| Drums & Percussion: | Geno Parker |
| Lead Percussionist: | Sir Scotty Jones |
| Percussion: | Phillip Brooks, Jr. |

**Classy Vocals**

Faithe Brooks, Denise Morton, Gwen Morton, Lydia Wright, Larry McMurtry, Ron Kelly and Michael E. Fletcher

Vocal Improvisations on: "WE NEED THE LORD" ...COMMISSIONED Fred Hammon, Keith Staten, Mitchell Jones and Carl Reed

**SPECIAL ARTIST NOTES**

For years gospel music has helped to smooth the discomfort of the many cares of his life. Keep in mind that MUSIC is a fair and glorious gift of GOD—music has enhanced the spoken word to assist in painting the picture and telling the story of the love of Christ. Rev. Paul Morton, a chosen vessel for the Lord, has combined the talents given him by the master to touch the souls of many, causing and drawing them to salvation. This album is sure to bring tears to the eyes of those who've already had an experience with the maker of all things—lift the heads of the down-trodden—ease the pain of a broken heart—give direction to the lost and hope to the despairing. Listen to this album prayerfully and you will find all the strength and guidance that you need. Understand that above all else...JESUS is the name to call...WHEN TROUBLES BURDEN ME DOWN.

BUTCH McGHEE

**DEDICATION**

This album is dedicated to the church family of the Greater St. Stephens Baptist Church of New Orleans, LA and its' first lady Sis. Debra Morton, to Almighty God for the gifts of his love and the melody of song and to all Religious Announcers eround the world that give so much of themselves to inspire others.

**FROM THE PEN OF THE ARTIST**

In this album, Rev. Paul Morton, Sr. intertwines all elements he is incomparable et; performing-praising, praying and singing. It is demonstrated throughout this composition that Rev. Morton is actually praying his praises through song. With the voice of the winds, the chimes of the weves, the chent of the nightingele, the chatter of the swallow and chirp of the birds, Rev. Morton sings preises thet ere pleasing both to the ear and sight of God. Pouring out his heart in preyer, the imege of Christ is formed in his soul, end he expresses himself in gretitude to him who loved end died for us all.

(G. Patricia Watts)

The creative and unsurpassed talents of the producer of this elbum, Mr. Thomas Whitfield, whose ability to make the ordinery into the extraordinary end the common into the uncommon. Butch McGhee, whose vision is to enhance the ministry of others in such a manner that is always at its' best and pleasing in the sight of God. Rev. James Morton, the brother of Rev. Peul Morton, a true talent in his own right—together they heve rendered e joyous delight. The effect music has on us—a kind of articulate, unfathomable speech which leads us to the brink of infinity and lets us, for a while, linger there.

**PRODUCER NOTE**

Thanks everybody for the greet time we hed with this project. To the superletive artist...Rev. Morton...FANTASTIC.
"Butch" I think we did it! LOVE & MUSIC

THOMAS WHITFIELD

**NOTE '85**

"Quietly trust yourself to Christ your Lord, and if enybody esks why you believe es you do, be ready to tell them, and do it in a gentle and respectful wey."

1 Peter 3:15

RO3820

A VOZ DO BRASIL

ALONZANFAN DE LA PATRI
CENTE DO GENERAL ZUMBI
DE AIMBERÊ DE QUILOMBO
E CANUDOS DE BAIXO DE PAU
JURUNA DEPOIS TAMOIO
ZUZU, MANUEL, WLADIMIR
CAPITÃO CORREIO
ANTONIO CONSELHEIRO
TULIANDO DE TAL
FOLIA DE REIS, CI BURU
BUMBA MEU BOI, MARACATU
MACULELÊ, TONTA, LUNDU
SAMBA, CATERETÊ, CARIMBO
CATOPÊ, JONGO, CAIAPÓ
O GALOPE À BEIRA DO MAR
CIRANDA, CONGADA, MODA DE VIOLA
DE PARO PRO AR
CANTA MEU BRASIL
NA VOZ DA RALE
PORTUGUÊS, TUPI, GUARANI
CARAJÁ, IORUBÁ, GAETÊ
MUÇAMBIQUE, ANGOLA, GUINÉ
MULATA DOR DE CAFÉ
QUEBRA O COCO NO CAIS, AMBLÉ
BATE DE MÃO
BATE COM PÉ

A VOZ DO BRASIL
(CARLINHOS VERGUEIRO/J. PETROLINO)

ARRANJO: GUILHERME VERGUEIRO
TECLADOS: GUILHERME VERGUEIRO
GUITARRA: CLAUDIO STEVENSON
BAIXO: GISÃO
BATERIA: TEO
TIMBALES e PERCUSSÃO: CHICO BATERA
TUMBADORA: CAFÉ
SOLO SAX TENOR: ION
TROMPETES: MARCIO MONTARROYOS/BIDINHO/PAULINHO
SAX E FLAUTAS: OBERDAN/ZÉ CARLOS/LEO GANDELMAN
TROMBONE: SERGINHO TROMBONE

CIÚME

QUANDO O CIÚME PASSA
TEMPESTADE JÁ LEVOU TUDO
E O AMOR JÁ VIROU UMA CAÇA
QUE SE ESCONDE PRA NÃO MORRER
QUANDO O REMORSO ATACA
E UMA FACA PENETRANDO A ALMA
E O MEDO RONDANDO PERTO
O CORPO PEQUENO PODE
FERIR DE ENLOUQUECER
A DOR DESCONHECIDA
NUVEM DE CHUMBO NO CEU
VAI CHOVER
PRANTO DE ENVAIDECER
A FLOR TÃO COMPREENDIDA
UMA CANÇÃO PELO AR
VENTO VAI LEVAR

CIÚME
(NOVELLI/C. VERGUEIRO)
ARRANJO: GUILHERME VERGUEIRO
SOLO SAX TENOR: ION
PIANO: GUILHERME VERGUEIRO

SONHO DE SALSA

SE QUERES UMA COCADA MUCHACHA
TIENES QUE RALAR EL COCO
TIENES QUE RALAR EL COCO MUCHACHA
TIENES QUE COCO RALAR
VAMOS TE LEVO PRA CASA
TE ENSINO A BAILAR A SALSASA
DEIXA ESSE CORPO CALIENTE
A CABEÇA DA GENTE BALANÇAÇA
MAS SE TIVERES PENSANDO
QUE UM SONHO DE SALSA VAI ME GANHAR
VAI TER QUE RALAR EL COCO MUCHACHA
TIENES QUE COCO RALAR
EU AGORA PARECE CRIANÇA
SO PENSA NA DANÇA
AMOR NEM PENSAR
TODO MUNDO PARANDO NA DE LA
PARECE QUE ELA NUNCA VAI PARAR
MAS UM DIA ELA CANSA DA DANÇA
CHEGA PRO MEU LADO
E NÃO VOU CANSAR
VAI TER QUE RALAR EL COCO MUCHACHA
TIENES QUE COCO RALAR

SONHO DE SALSA
(CARLINHOS VERGUEIRO/
PAULINHO BOCA DE CANTOR/CHARLES NEGRITA)

ARRANJO: GUILHERME VERGUEIRO
TECLADOS: GUILHERME VERGUEIRO
BAIXO: JAMIL JOANES
BATERIA: PAULO BRAGA
TIMBALES e PERCUSSÃO: CHICO BATERA
TUMBA: CHACAL
TROMPETES: MARCIO MONTARROYOS/BIDINHO/PAULINHO
SAX: RAUL MASCARENHAS/OBERDAN
ZÉ CARLOS/LEO GANDELMAN
TROMBONE: SERGINHO TROMBONE
CORO: BARA/JUREMA/ROSANA

FELICIDADE

FELICIDADE E PODER SONHAR
É NÃO MATAR UMA ILUSÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO, É CEDO AMOR
É TARDE AMOR
A DOR NÃO MERECE VIVER
SOFRER É PRA QUEM NÃO TEM FÉ
NADAR, SEMPRE CONTRA A MARÉ
DEIXAR A PAIXÃO SE PERDER
ENLOUQUECER, PAGAR PRA VER
FELICIDADE SOBREVIVER
AMANHECER SEM PEDIR PERDÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO, É CEDO AMOR
É TARDE AMOR
A DOR NÃO MERECE VIVER
SOFRER É PRA QUEM NÃO TEM FÉ
NADAR SEMPRE CONTRA A MARÉ
DEIXAR A PAIXÃO SE PERDER
ENLOUQUECER, PAGAR PRA VER
FELICIDADE PODER SONHAR
É NÃO MATAR UMA ILUSÃO
NEM QUE O MUNDO MORRA DE MEDO
MORRA DE MEDO, É CEDO AMOR
É TARDE AMOR

FELICIDADE
(DANILO CAYMMI/C. VERGUEIRO)
ARRANJO: CRISTOVÃO
VIOLÃO: NECO

TEMPO NA MÃO

O PESADELO FAZ PARTE DO AMOR
E EU NÃO SABIA
O COTIDIANO FAZ PARTE DA VIDA
E EU NÃO QUERIA
QUE UM SONHADOR
COM PAVOR DE SOFRER
TIVESSE QUE RECONHECER
QUE NÃO SE PODE BRINCAR
E ESQUECER QUE O AMOR
É UMA ARMADILHA
É UMA FACA, É UM PERIGO
E UM GRANDE INIMIGO DA DOR
CORAÇÃO, NOITE, DIA E PAIXÃO
BENDITO DE PODER SER FELIZ
E UM MISTÉRIO PROFUNDO
É UMA DOCE ILUSÃO
E QUERER TER O TEMPO NA MÃO

TEMPO NA MÃO
(CARLINHOS VERGUEIRO)

ARRANJO: CRISTOVÃO
PIANO: CRISTOVÃO
VIOLÃO: NECO
VIOLÃO 7: RAFAEL
CAVAQUINHO: LUCIANA
BAIXO: LUIZÃO
BATERIA: ROBERTINHO SILVA
PERCUSSÃO: CHICO BATERA
PERCUSSÃO: CAFÉ/MARCALZINHO
CORO: BEBEL/MUCHA/DORINHA TAPAJÓS
CRISTINA/BEE RONALDO/FLAVINHO
MARCIO LOTT/BRANCA/PERCIXÃO

NINFETA

TU DE MEIA SOQUETE E DE CHICLETE
EU DE TOPETE E PALETÓ, MENINA
NA TELA ELVIS CANTANDO FEROZ
QUE LINDA VOZ, QUE OLHO AZUL PISCINA
MAIS TARDE EU VOLTO NO BAR PEDIR HI-FI
VOCÊ NÃO VAI BUM VOLTO JÁ
TE FAÇO RODAR NO MEU ROCK AND ROLL
UM, DOIS, TRÊS, QUATRO, CINCO, SEIS, SETE
OITO, NOVE, DEZ E ONZE, CABO
NOU NO DIAGONAL NINFETA
ME ENSINA A GENIAL DIETA
DE CONVIDA NATURAL
SALADA, CHÁ, PÃO INTEGRAL
MEDITAÇÃO TRANSCENDENTAL ETECETERA
FAZ NEW WAVE DANÇA PREDILETA
DROGA NÃO TEU CARINHO ATLETA
QUE ESSE ROCK AINDA É BOM DE DANÇAR
E NÃO VAI TE DESNINFETAR

NINFETA
(C. VERGUEIRO/J. PETROLINO)

ARRANJO: REYNALDO ARIAS
PIANO: REYNALDO ARIAS
RHODES: PJ
BAIXO: DECIO
GUITARRA: VITININHO BIGLIONE
GUITARRA: KICO
BATERIA: TEO
SOLO DE SAX TENOR: ION
CORO: RONALDO/MARCIO LOTT/FLAVINHO
DORINHA TAPAJÓS/LUNA/BEBEL

## SOBE-E-DESCE

NESTE SOBE-E-DESCI
NESSE VAI-E-VEM
NESSE EMPURRA-EMPURRA
ONDE ESTÁ MEU BEM, MEU BEM
TA AJUI COMIGO
NO PREVO E NO PASSO
DE CABEÇA PRA FRENTE
NO PASSO E NO PREVO
TA NA SE, NO AMPARO
PULANDO COM A MASSA
CARNAVAL DE OLINDA
E CHEIRO, CALOR E CACHAÇA
NESTE SOBE E DESCE
NESSE VAI E VEM
NESSE EMPURRA-EMPURRA
ONDE ESTÁ MEU BEM

SOBE E DESCE
(HINO DA TROÇA SOBE E DESCE, OLINDA)
(C. VERGUEIRO/PERO/NANDO GONDIM)

ARRANJO: **REYNALDO ARIAS**
PIANO: **REYNALDO ARIAS**
RHODES: PI
BAIXO: **DECIO**
GUITARRA: **VITINHO BIGLIONE**
GUITARRA: **MANASSES**
BATERIA: **TEO**
PERCUSSÃO: **CHICO BATERA**
TROMPETES: **MARCIO MONTARROYOS /BIDINHO/PAULINHO**
SAX: **OBERDAN/ZE CARLOS/LEO GANDELMAN**
TROMBONE: **SERGINHO TROMBONE**
CORO: **RONALDO/MARCIO LOTT/PERDIÇÃO/**
**FLAVINHO/BRANCA/MUCHA/BEBEL/**
**CRISTINA/DORINHA TAPAJÓS/BEE/LUNA**

## O ILUSIONISTA

REALEJOS VÃO TOCANDO
NO MEU CORAÇÃO
UMA CIGANA DANÇA NO MEU PENSAMENTO
DE SAIA RODADA PELO CATA-VENTO DA IMAGINAÇÃO
TRAZ NOS OLHOS A RESSACA DOS GRANDES AMORES
CANTA AQUELA VALSA DOS PATINADORES
COMO SE CANTAVA NA OUTRA CANÇÃO
QUEM SERÁ MISTERIOSO BAILARINO
A GIRAR O LENÇO DO NOSSO DESTINO
A JOGAR PALAVRAS LOUCAS PELO AR
E TODOS PARAM SEM SABER
A SALDAÇÃO QUE VEM DIZER ESTE ILUSIONISTA
AGORA QUE TODOS VALSAM
JUNTOS NESTA PISTA, CAVALHEIROS, DAMAS
E GENTIS CORISTAS
VIOLAS LIBERADAS E VIRIS MACHISTAS
LOUCOS DE PAIXÃO
TRAGAM BANDAS E RETRETAS E FOGOS DE VISTA
PASTORES, CIRANDAS, MENINAS BONITAS
PRA ESSE GRANDE ARTISTA, QUE É MEU CORAÇÃO

O ILUSIONISTA
(C. VERGUEIRO/J. PETROLINO)

ARRANJO: **OSCAR CASTRO NEVES**
VIOLÃO: **OSCAR CASTRO NEVES**
VIOLINOS: **PARESCHI/PASCHOAL PERROTTA/JOSÉ**
**ALVES/WALTER HACK/CARLOS EDUARDO HACK/AIZIK/MICHEL**
**BESSLER/JOÃO DALTRO/ARLINDO PENTEADO**
CELLOS: **ALCEU DE ALMEIDA/JORGE RANEWSKY/MARCIO**
**MALLARD/JAQUINHO MORELENBAUM**
FLAUTAS: **CELSO/PAULO GUIMARÃES**
OBOE: **BRAZ**
HARPA: **SILVIA PASSAROTO**
CONTRABAIXO: **LUIZ ALVES**

VIOLÃO 7: **RAFAEL**
BAIXO: **LUIZÃO**
BATERIA: **ROBERTINHO SILVA**
TAMBORIM: **CHICO BATERA**
TAMBORIM: **MARCANTINHA CAFÉ**
SOLO DE TROMBONE: **SERGINHO TROMBONE**

## PRETINHA

JABOTICABA MADURA, MEL DE RAPADURA
LOUCURA, TICÃO
JÁ DISSE LÁ EM MANGUEIRA
GERALDO PEREIRA COM LOA DA RAZÃO
TENS QUE SER MINHA ESCURINHA
DE JEITO E MANEIRA TE DEIXO MAIS NA
SE FOR PRECISO TE JURO
QUERO O MEU FUTURO DA COR DE CARVÃO
EU TAMBÉM SOU FILHO DE ZAMBI
SÓ QUERO UM AMOR DOS DIXÁS
PROVAR DO SABOR DESSE LAMBO
E NUNCA ME CANSAR DE PEDIR MAIS
NÃO LARGA DE MIM
NO TEU PIXAIM
ME LAÇA E ME DEIXA FICAR
NESSE TRANCELIM
COM FITAS E CONCHAS DO MAR

PRETINHA
(C. VERGUEIRO/J. PETROLINO)

ARRANJO: **GUILHERME VERGUEIRO**
PIANO: **GUILHERME VERGUEIRO**
BAIXO: **CISÃO**
VIOLÃO: **NECO**
BATERIA: **TEO**
FLUGEL: **MARCIO MONTARROYOS**
SAX: **LEO GANDELMAN/ZE CARLOS**
TROMBONE: **SERGINHO TROMBONE**

## UMA ESTÓRIA DE AMOR

VIVER DE AMOR
MORRER DE AMOR
QUERER
QUE O AMOR NÃO SE ACABE
QUE NÃO SAIA DE MIM
SEJA SEMPRE SUAVE
E NÃO GUARDE RANCOR
PRINCESA
QUEM ROUBOU NOSSO AMOR
CORAÇÃO E OLHOS SABE
EU NÃO SEI MAIS CHORAR
OLHA NOS MEUS OLHOS A LUZ
QUE OS SEUS OLHOS SEM MEDO
REVELARÃO PRA MIM
DESVENDANDO SEGREDOS
DA PAIXÃO E DA DOR
PRINCESA
E TÃO DOCE LEMBRAR
QUE VOCÊ MINHA VIDA
FEZ O TEMPO VOAR
VOA, NA BELEZA INFINITA
SE PASSARAM DEZ ANOS
E ESTÁ ESCRITA
UMA HISTÓRIA DE AMOR

UMA ESTÓRIA DE AMOR
(C. VERGUEIRO/NELSON ANGELO)

ARRANJO: **GUILHERME VERGUEIRO**
TECLADOS: **GUILHERME VERGUEIRO**
BAIXO: **CISÃO**
BATERIA: **TEO**
FLAUTAS: **LÉA**
TROMBONE: **SERGINHO TROMBONE**

FELICIDADE - CARLINHOS VERGUEIRO

LADO A
1. **A VOZ DO BRASIL**
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2. **SONHO DE SALSA**
(CARLINHOS VERGUEIRO/
PAULINHO BOCA DE CANTOR/CHARLES NEGRITA)
3. **TEMPO NA MÃO**
(CARLINHOS VERGUEIRO)
4. **CIUME**
(NOVELLI/CARLINHOS VERGUEIRO)
5. **FELICIDADE**
(DANLO CAYMMI/CARLINHOS VERGUEIRO)

LADO B
1. **NINFETA**
(CARLINHOS VERGUEIRO/J. PETROLINO)
2. **SOBE E DESCE**
**HINO DA TROÇA SOBE E DESCE, OLINDA**
(CARLINHOS VERGUEIRO/FERNANDO GONDIM)
3. **PRETINHA**
(CARLINHOS VERGUEIRO/J. PETROLINO)
4. **UMA ESTÓRIA DE AMOR**
(NELSON ANGELO/CARLINHOS VERGUEIRO)
5. **O ILUSIONISTA**
(CARLINHOS VERGUEIRO/J. PETROLINO)



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ASSISTENTES DE ESTÚDIO: **LECO/JACKSON**
ENGENHEIRO DE MIXAGEM: **CELIO MARTINS**
ASSISTENTES DE MIXAGEM: **NESTOR/CARLOS/OOREI**
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CAPA: **COSME DE OLIVEIRA**
CORTE: **ANTONIO "MUG" CANAZIO**
ARTE-FINAL: **MARC ISO**

# CARLINHOS VERGUEIRO

# HOLIDAY RAP



## M.C. MIKER "G" & DEEJAY SVEN

120 BPM

# A

## HOLIDAY RAP (6:30)

## HOLIDAY RAP
(ACCAPELLA- 6:30)

# B

## WHIMSICAL TOUCH (5:00)

## HOLIDAY HIP HOP
(INSTRUMENTAL- 6:30)



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CONCEPT BY M.C. MIKER "G" AND DEEJAY SVEN
ART DIRECTION MICHAEL EVANSTON
GRAPHIC ASSISTANCE: JOHN HALE, 4 STAR GRAPHICS
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# SCRUNTER 93' ... *CALL ME*



**SIDE A**

**Call Me**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Irwen Johnson, Peter Augustine)*

**SIDE B**

**Mash Down Town**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Instrumental)*

**Musicians:**

*Loughton 'Sarge' Sargeant*: All Keyboards, Bass, Drum Programming
*Joe Louis*: Guitar
*Dr. Claire Nelson*: Rap
*Deborah Tilkens:* Telephone Lady

**Background Vocals:**

*Marge Lawrence, C. Allake Phillips, Sarge*

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Assisted by *Mike Houghton*

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COUNTY 513





# GRAYSON & WHITTER

# COUNTY 513

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# GRAYSON & WHITTER

G.B. GRAYSON – *VOCALS and FIDDLE* / HENRY WHITTER – *GUITAR*
*Recorded 1928 - 1930*

SIDE 1

HANDSOME MOLLY
HE IS COMING TO US DEAD
OMMIE WISE
SHORT LIFE OF TROUBLE
WHERE ARE YOU GOING ALICE
I'VE ALWAYS BEEN A RAMBLER

SIDE 2

I SAW A MAN AT THE CLOSE OF THE DAY
JOKING HENRY
NINE POUND HAMMER
WHAT YOU GONNA DO WITH THE BABY
DON'T GO OUT TONIGHT MY DARLING
DARK ROAD IS A HARD ROAD TO TRAVEL

Our thanks to Mr. Loy Beaver for the use of the rare original 78 rpm records necessary for the preparation of this album.

COUNTY RECORDS
Post Office Box 191 / Floyd, Virginia 24091

G. B. Grayson and Henry Whitter met at a fiddlers' convention in Mountain City, Tennessee in 1927. During the next two years they recorded some fifty songs and tunes, an amazing number of which became standards of country music. These include *Banks of the Ohio, Tom Dooley, Lee Highway Blues, Little Maggie, Rose Connally, Nine Pound Hammer, Train 45, Ommie Wise, Cluck Old Hen, Jimmie Sutton, Handsome Molly* and *Shout Little Lulu*. The material they chose to record was clearly excellent, as was the quality of their performances. Indeed, the Grayson and Whitter discs are frequently more sought after than later recorded versions of many of the songs listed above.

Both men were avid song collectors, traders and writers. G. B. Grayson wrote *Train 45* and *Lee Highway Blues*, and *Tom Dooley* was a Grayson family ballad. One of his songs, *Joke and Henry* (mislabeled on the original disc as *Joking Henry*), was a humorous composition about his neighbors. Grayson learned *Nine Pound Hammer* from Charlie Bowman, a fiddler from an adjoining Tennessee county, who is said to have "wrote it off" a Negro work song. Henry Whitter also wrote numerous songs and his claim to authorship of *The Wreck Of Old Ninety-Seven* led to numerous lawsuits.

Grayson left the inimitable mark of his style on all that he recorded, whatever the source of the material – from British stall ballads such as *Rose Connally*, to the 1820's ballad of *Ommie Wise*, to his own compositions. Grayson was the more talented of the two, playing the fiddle and singing on all their recordings. Whitter provided guitar backup, some of the spoken comments, and a few vocal refrains such as those offered here on *Nine Pound Hammer*.

Whitter was from Fries, in Grayson County, Virginia. That county and neighboring Carroll County are often considered to be the nation's richest breeding ground for traditional musicians and Whitter was the first from that area to record. In 1923, well before he met Grayson, Whitter took his guitar and harmonica to New York and persuaded Okeh to record, most notably, *The Wreck Of The Old Southern 97*. In 1924, he also recorded with fiddler Jim Sutphin and banjoist John Rector as Henry Whitter's Virginia Breakdowners. Whitter's talents were mainly promotional and he spent much of his time publicizing the groups he organized. He died in Morganton, N.C. in 1940.

Gilliam Banmon Grayson was born in Ashe County, N.C. His vision was severely damaged when he was six weeks old. As his daughter Lillie tells it, G. B. spent a winter day staring out a window at snow glittering in bright sunshine, "took cold in his eyes" (probably corneal damage) and thereafter was permanently handicapped. But he was not totally blind and could recognize people by their bulk and could tell the time of day by holding his large numeral watch close to his eyes.

Grayson began on the banjo as a small boy and eventually learned to play fiddle, guitar, mandolin, harmonica, piano, organ and Jew's harp. While a young man he moved to neighboring Johnson County, Tennessee, married, and began rearing a family. Unable to farm, work in timber or keep store, he was forced to rely upon his music for the support of his wife and six children. Travelling from place to place, Grayson played his fiddle and sang at pie suppers, school entertainments, or wherever some change could be earned. As he did not own an automobile, Grayson walked to jobs or waited for someone passing by to offer a ride.

At one time or another, Grayson played with most of the better musicians of his area. His daughter recalls that a favorite was the North Carolina banjoist Doc Walsh. Grayson also played often with Clarence (Tom) Ashley, another pioneering old-time musician from his county. Tom recalled trips with Grayson dating back to 1918, including at least two "busting trips" to the West Virginia coal fields where they played outside pay shacks for change. During a two year period in the mid-1920's, Grayson lived within three miles of Ashley's home at Shouns, Tennessee, but spent most of his adult life at Laurel Bloomery, a tiny farming community in a beautiful valley between Damascus, Virginia and Mountain City, Tennessee.

In April, 1930, Grayson started toward his brother's home in Virginia on foot. A car stopped to offer a ride but as there was no room inside, he had to stand on the running board outside while the little brown Japanese-made fiddle he used for all his recording sessions was placed inside. While rounding a sharp curve near the town of Damascus, the car struck a log truck and Grayson was killed. He was age 41.

Although financially poor, Grayson was a member of a proud and highly respected mountain family. He was a grandnephew of Major James W. M. Grayson of Grayson, N.C. When the Civil War broke out and Tennessee and North Carolina seceded from the Union, Major Grayson and Tennessee friends organized "a little rebellion within a big rebellion" against Confederate authority in Johnson and Carter counties in Tennessee. When the Carter County Rebellion was suppressed by Confederate troops, Major Grayson led Tennessee and North Carolina Unionists through the Confederate lines to Union territory in Kentucky and helped organize the 4th Tennessee (U.S.) Volunteer Infantry and the 13th Regiment of the Tennessee (U.S.) Volunteer Calvary. The latter band of "Mountain Yankees" was the most wide-ranging of any unit of the Union army, fighting and raiding over more than three thousand miles in five states. They killed the noted Confederate raider General John Morgan in one daring raid, and chased Confederate President Jefferson Davis across South Carolina and Georgia.

Shortly after the Civil War, Major Grayson was asked to help apprehend a man who had been accused of a particularly heinous crime in a North Carolina county, some seventy miles away, and who had fled in the direction of Tennessee. Major Grayson led a group which arrested one Thomas Dula (Tom Dooley) in Doe Valley, Tennessee. He was later hanged in North Carolina for the knife slaying of Laura Foster. The first recording of the ballad *Tom Dooley* was by Grayson and Whitter in 1929. A 1930's Library of Congress field recording of Frank Proffitt of Reece, N.C. singing the ballad led to its recent popularity. Proffitt's grandfather served under Major Grayson in the 13th Tennessee Calvary.

The recordings collected for this album combine some of Grayson and Whitter's best material and finest performances. Grayson's solo version of *Ommie Wise* is undoubtedly the best ever recorded. *I've Always Been A Rambler* is an excellent variation of *The Girl I Left Behind Me*. *Joke and Henry* seem to be close musical relatives of *Frankie and Johnny*. Actually, we're told that they were local boys and that Grayson's immortalizing of their drunken soiree caused considerable consternation at home. Another snatch of Grayson's dry humor is heard on Charlie Bowman's *Nine Pound Hammer*. "Drive her on down," he advises Henry – "Break the handle off." *Short Life of Trouble* was recorded by both Grayson and Ashley and may date from their years of playing together. *Where Are You Going Alice?* is a Grayson composition about a local teenager who married a Civil War veteran. Their recording of *Handsome Molly*, though widely copied, is still unmatched.

Experts of various hues have called Grayson an influential fiddler for years but his best compliment probably came from the late J. E. Mainer in 1970: "Influenced by that Old Fiddler Grayson? Naw. I just tried to play as much like him as I could."

Joe Wilson

# THE KING OF BLUEGRASS • VOLUME 5

KB-5



# JIMMY MARTIN

## *AND THE* SUNNY MOUNTAIN BOYS

*featuring*
***STORMY WATERS***
***and his other Sacred Hits***

# THE KING OF BLUEGRASS

# VOLUME 5

KB-5



## JIMMY MARTIN

*and the*

SUNNY MOUNTAIN BOYS



### *Side One*

1. *Stormy Waters*
2. *Hold to God's Unchanging Hand*
3. *Little Angels in Heaven*
4. *A Beautiful Life*
5. *Lift Your Eyes to Jesus*
6. *My Lord Keeps a Record*

### *Side Two*

1. *Help Thy Brother*
2. *God Is Always the Same*
3. *Shake Hands with Mother Again*
4. *When The Saviour Reached Down*
5. *I Like to Hear Them Preach It*
6. *All Day Singing*


JUST BECAUSE
STANLEY BROTHERS
and The Clinch Mountain Boys
SIX MONTHS AIN'T LONG
HILLS OF ROAN COUNTY
MY BROTHER'S BRIDE
OLD AND IN THE WAY
LITTLE BIRDIE
JUST BECAUSE
WHISKEY
and 7 others
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# FOLK CONCERT / *the Stanley Brothers*

Starday

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"Folk Concert" is a particularly good title for this new Stanley Brothers album and the front cover is a photo of the brothers, Ralph and Carter, as they have been appearing on their College Concert Tours. It was recorded live and is, in our opinion, the best of any Bluegrass-Folk music ever before recorded and released on record.

Folk music seems to have caught the American fancy, and rightfully so since Folk music is a part of that which is America. Any Folk music, whether it be Country-Folk, Bluegrass-Folk, Blues-Folk, Western-Folk, or the more recent popular variety as played and sung by the Kingston Trio, Peter, Paul and Mary, and other acts of their type, is fundamentally based upon old songs from the hills that have been handed down from father to son to son, and most deal with the early development and growth of America and usually sung to the accompaniment of the guitar and the ever present banjo. The foundation and basis for the development of most folk music and folk groups appears to be, excepting, of course, the Blues-Folk category which tends to have its roots in the slave era, in the music and songs as developed and sung and based on what we in the trade call pure Country-Folk and Bluegrass-Folk established, started and popularized by such groups as the Stanley Brothers, Don Reno and Red Smiley, Flatt and Scruggs, Bill Monroe and others of this school. But going even further back than that, it is necessary to go to the invention and development of the banjo, which is the only American invented musical instrument. The banjo was actually invented, devised and popularized during the Civil War by a young officer by the name of Sweeney in Jeb Stuart's Black Horse Brigade. Lt. Sweeney was an amateur musician and was never completely satisfied with the sounds and the playing characteristics of either the guitar or the mandolin, and by experimenting nights around the camp fire he came up with a new instrument he called the banjo, which originally had four strings, was easy to play and was excellent for chording and strumming as an accompaniment of singers. This was the beginning and it was not long before the banjo became very popular from coast to coast and in the field of Folk music the banjo became even more prominent than its predecessor, the guitar. It was only a few years later that another Confederate soldier, and it's unfortunate that today his name has been lost and forgotten, invented and developed another type of banjo by adding a fifth string. He elongated the neck of the original four-string tenor banjo and added a fifth string on what is called a plectrum neck so that this fifth string could be the base string and played with the thumb. The five-string banjo has become the basic foundation instrument for all true American Country-Folk music because its sound, harmonics and adaptability for playing melody are much better than that of its father, the four-string banjo.

It wasn't until such modern-day folk groups such as the Kingston Trio, Peter, Paul and Mary, the Johnson Boys, the Cumberland Three, and other similar groups popularized the sound and appeal of folk songs and folk music did this idiom catch on and bring the attention of the American record buyer to what is the true and authentic Folk music of our land. Up until that time, much of this music had been called Blue grass or Hillbilly and had been limited to those people who had been born and raised in the hills and valleys of the south and southeastern parts of the United States. Wonderful folk artists such as Pete Seeger, Burl Ives, The Weavers, and Richard Dyer-Bennett, whom John Court refers to as urban folksingers, have done much to create interest in this Folk music of ours but more so in the form of soloists and story tellers and with a more sophisticated, but less authentic approach, than the pure Country-Folk purists such as the Stanleys. Certainly any history or discussion of the growth and development of Folk music in our land would be incomplete without the mention of and the thanks to Mr. John A. Lomax, who has probably done more than any other individual to record and became the recognized historian for Folk music. Mr. Lomax's work has been carried on, extended and popularized by his son, Mr. Allen Lomax. The book written by John A. Lomax and Allen Lomax, titled American Ballads and Folk Songs, published by MacMillan Company, is still considered by many people in the industry to be the Bible and the best compilation of authentic American folk songs ever assembled. This book is a classic and should be in the library of every person interested in folk music and its development. The elder Lomax's work was more in the field of Western-Folk and Country-Folk but Allen Lomax in recent years has delved into and written down hundreds of the true Country-Folk and Blues-Folk music and most other categories traveling extensively and compiling biographies, information and source history.

Ralph and Carter Stanley owe their start, as do many others, to the granddaddy of them all — Bill Monroe. Soon after branching out on their own they became recognized, along with Don Reno and Red Smiley, as one of the leaders and most popular Bluegrass-Folk groups. The younger brother, Ralph, learned the five-string banjo technique, which was originally developed by Snuffy Jenkins of Columbia, South Carolina, many years ago and passed on to Bill Monroe and Don Reno. Older brother, Carter, acts as the manager of the group and besides playing lead guitar is the lead voice and solo voice on most of their songs. Like most others in their field, the Stanley boys were born and raised in the hills of southeastern United States. Carter was born August 27, 1925 and Ralph on February 25, 1927 on the original Stanley homestead farm in the mountain country just outside of Stratton, Virginia. Their mother, Mrs. Lucy Smith Stanley, is still living and even at the age of seventy-six still plays the banjo. It is she who is responsible for the musical talents and the musical development of her two sons. The father worked hard to provide for his family of twelve children by working in the local lumber and sawmill yards and farming a small plot of ground. His contribution to the development of his boys was to teach them the lore of the mountains and the hills and the habits and fascinations of the hound, the possum, the coon, the squirrel and the hunt. When not on stage performing, it's a sure bet you will find Carter and Ralph running the hills, especially during the light of the moon, with their famous hounds hunting the possum and the coon.

Carter Stanley learned the guitar first from his mother but in a short time he had passed the point where she could teach him any more. He was able to make an arrangement with the rural mail carrier, who passed their home once a day on horseback delivering the mail, to teach him the tricks and variations and technique. Carter fondly recalls and often talks about the memories of those days when he and the mail carrier would sit on the front porch playing together. Carter turned professional in 1936 and his first job was with the Roy Sykes group in Norton, Virginia and from there he, like most others, worked for a while with Bill Monroe. It was not until younger brother Ralph returned from the Army that they joined up working on several bands together and finally formed their own group. It is interesting to note that the Stanley Brothers cut an audition tape in 1946 at Radio Station WCYB in Bristol, Virginia and forwarded this audition tape by mail to Mr. Sydney Nathan, president of King Records Inc. Carter still tells the story of getting a nice letter from Mr. Nathan telling the boys to practice harder, to learn more about their musical heritage and in a few years to come back and see him. The Stanley Brothers first recorded on a small label called Rich-O-Tone Records out of Johnson City, Tennessee. These early recordings have since been bought up and now appear on Starday Records. They then appeared in their early years on Columbia Records for five years, then went to Mercury Records for five years, and in 1958 signed an exclusive contract with King. 1963 marks their 18th year on King, where the boys have enjoyed their greatest success and have emerged as one of the very top acts in their field.

Appearing at the University of Chicago Folk Festival in 1961, the Stanleys really got started into the more commercial aspects of Folk music and from this first college date they started seriously to perform at college concerts. In the fall-winter of 1962 they toured Eastern colleges, working most of the Ivy league schools doing Concert Folk dates. In the spring of 1963 the Stanleys went on a College Concert Tour of the southwest and west and worked a series of twenty-one colleges, appearing at such schools as University of Texas, University of Arizona, New Mexico State, UCLA, Southern California, Stanford, and others. It was after this tour that they recorded this album in Cincinnati where they appeared in concert for the University of Cincinnati.

We take considerable pride in presenting this album since we believe it is the very best recorded performance yet marketed of pure Bluegrass-Country Folk music. This album was over a year in preparation and hundreds of authentic folk songs were screened for the best available material and reduced to a selection of fourteen. This became the basis for the College Concert Tour program. The program opens on the ever familiar version of "JUST BECAUSE" which was adapted from an original folk song and became a popular hit several years ago. The second selection "MY BROTHER'S BRIDE" is taken from an old folklore tale and adapted and put to music by a song writer in Florida by the name of Elsa Straley and is a story which has been handed down from father to son for several generations. "HE WENT TO SLEEP AND THE HOGS ATE HIM" is an adaptation of a song which Ray Starr, King Country A&R Director, says was taught to him by his great grandfather in the hills of Kentucky. Many of the songs included in the album are old familiar standards such as "THE HILLS OF ROAN COUNTY" which is familiar to all folklorists and is the story of an actual tragic tale of a family conflict. To me the highlight of the album is in the song "WHISKEY" which is done with a narration by Carter Stanley and is adapted and based on a song that is 150 years old. Another narration which comes from a song that Carter learned back in his early days in Virginia is "OLD AND IN THE WAY" and is a real 'throat jumper'. Special mention should be made of the phenomenal five-string banjo work of Ralph Stanley in the tracks "LITTLE DARLING PAL OF MINE" and in the "JUST BECAUSE" and in the show's curtain closer "DARLING NELLIE GRAY". The album Carter displays the techniques which have earned him the reputation and rating as one of the foremost five-string banjo players in the world. Ralph Mayo has a unique and different guitar passage in the closing track which is interesting.

This album was a long time in the making and we are proud of the results and predict that this will be the forerunner of a rebirth and a new interest in the pure authentic Folk music of our land . . . BLUEGRASS-COUNTRY FOLK.

The Clinch Mountain Boys, who back up the Stanley Brothers, have been with them for seven years, comprised of Curley Lambert on mandolin and bass, Vernon Derrick on violin and bass, Ralph Mayo on guitar and fiddle, plus Carter Stanley on guitar and Ralph Stanley on five-string banjo.

*Side 1*

JUST BECAUSE
MY BROTHERS BRIDE
HE WENT TO SLEEP - THE HOGS ATE HIM
LITTLE BIRDIE
WHISKEY AND JAIL
LIPS THAT LIE
LITTLE DARLING PAL OF MINE

*Side 2*

OLD AND IN THE WAY
HILLS OF ROAN COUNTY
PIG IN THE PEN
I DON'T WANT YOUR RAMBLING LETTERS
SIX MONTHS AIN'T LONG
NO LETTER TODAY
DARLING NELLIE GRAY

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| THE FIRST NOEL | SANTA CLAUS IS COMING TO TOWN |
| JINGLE BELLS | O COME ALL YE FAITHFUL |
| GOD REST YE MERRY GENTLEMEN | GOOD KING WENCESLAUS |
| GO TELL IT ON THE MOUNTAIN | CHRISTMAS TREE |
| JOY TO THE WORLD | I SAW THREE SHIPS |
| HAIL TO CHRISTMAS | CHRISTMAS HYMN |

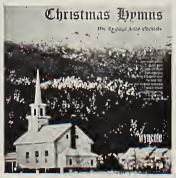
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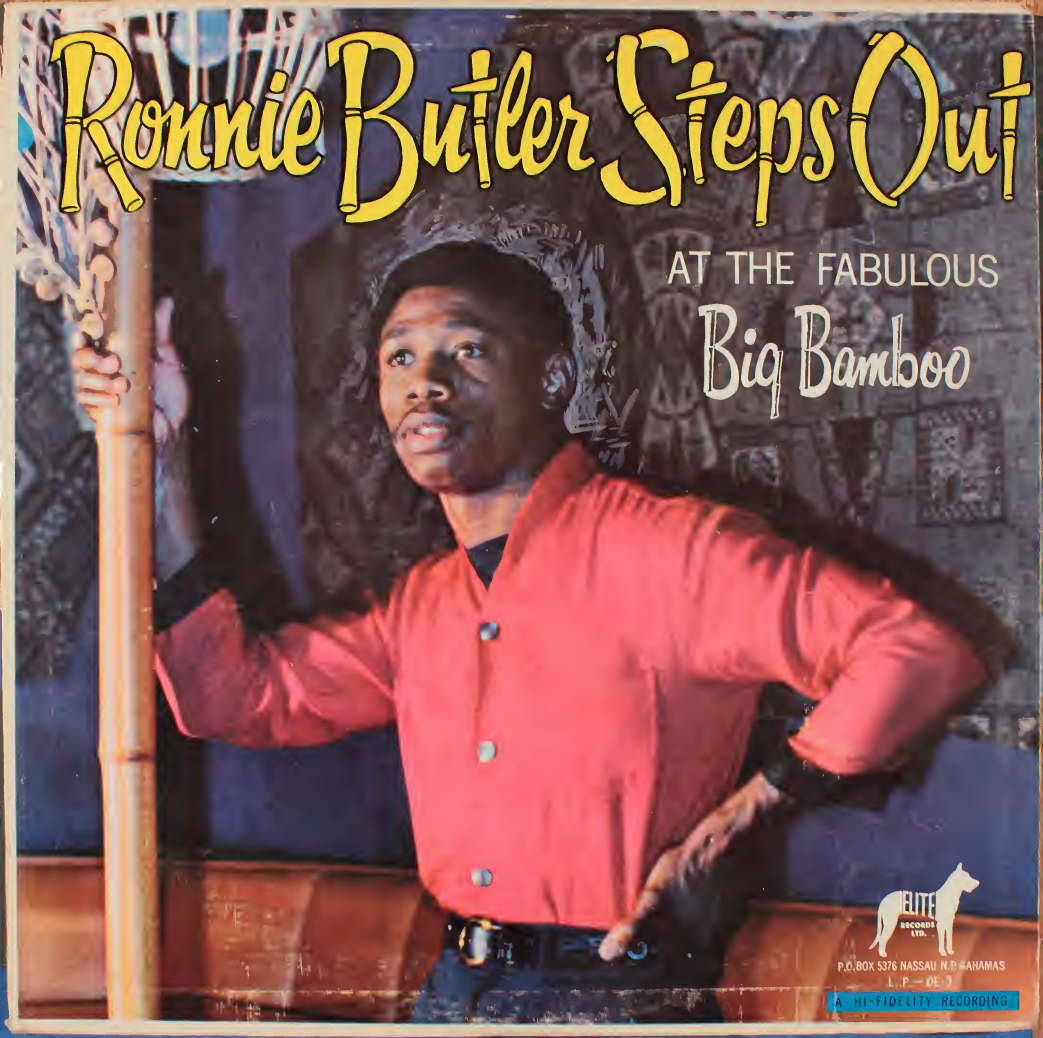
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Side One:

1. GOOMBAY - 2:47
2. JUANITA - 2:47
3. YELLOW BIRD - 3:50
4. WATER SHE GARDEN - 2:50
5. FOOLS RUSH IN - 2:36
6. BIG BAMBOO JUMP UP - 2:47

Side Two:

1. NEVER ON SUNDAY - 2:35
2. BROWN SKIN GAL - 2:46
3. KINGSTON MARKET - 3:20
4. UGLY WOMAN - 2:39
5. LAND OF THE SEA AND SUN - 3:20
6. DON'T TOUCH ME TOMATOES - 2:55

You've heard Ronnie Butler before - well, who hasn't - but strictly speaking, you have never had the pleasure of his talented company for a full 35 minutes on record. This situation has been altered; now you can sit and relax or get into the dancing mood with Ronnie in his first ever solo LP. This 27-year-old dynamic personality peels off a dozen of his favorite calypsos so frequently requested by his adoring fans.

Using the Big Bamboo for his recording site, Ronnie captures the mood that emanates from his nightly sessions in the below-street-level supper club. With the superb backing of a number of Nassau's leading musicians RONNIE BUTLER really comes out.

A versatile entertainer, Ronnie, besides being one of the Island's top vocalists, is equally at home plucking away on a guitar, pounding out a tune on the congo drums beating the steel drum or shaking the maracas shaker with the Alexander Trio.

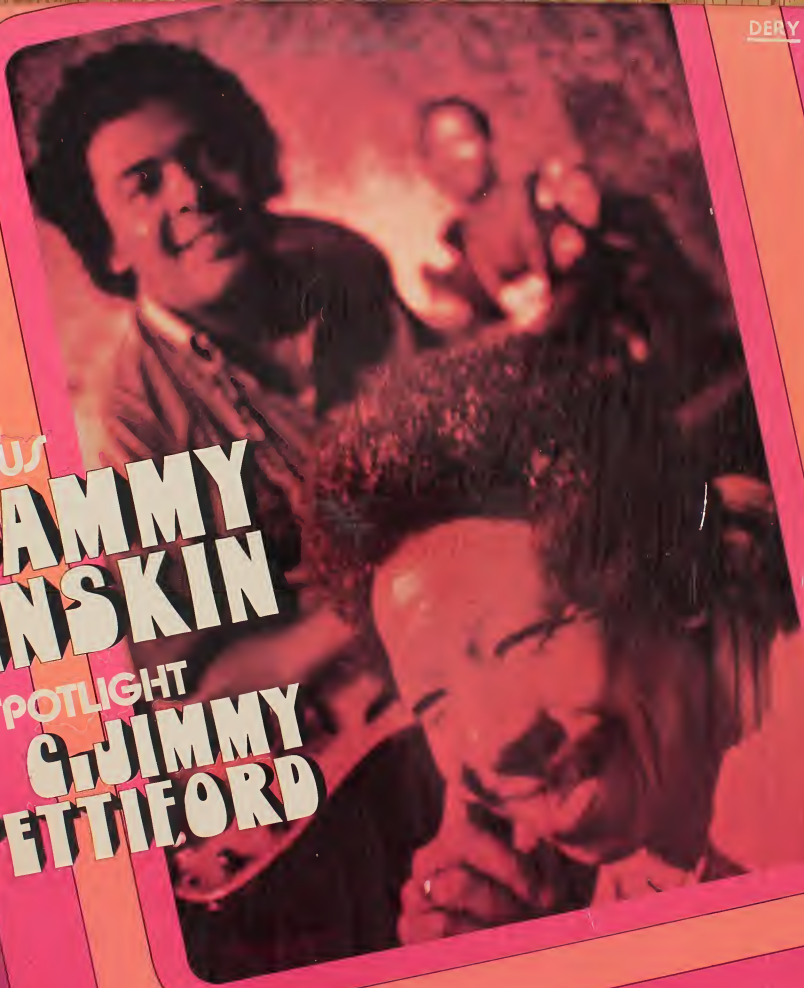
It wasn't until Ronnie had teamed up with the King Eric Knights that he began to realize his real talent - blessed with a fine, rich baritone voice. A natural God-given voice, coupled with his unique way of styling a song is evident in all the numbers heard in this album. You will particularly enjoy his BIG BAMBOO JUMP-UP and NEVER ON SUNDAY cha-cha in which he displays his versatility on the steel drum.

Since his appearance into the entertainment business, Ronnie has been booked into a number of Nassau's leading nightclubs and cabarets - Buena Vista, Carlton House, Captain Kidd, Ba-Ma and Big Bamboo. Ronnie and his rollicking Ramblers are currently packing in the crowds at the famed Big Bamboo on the World-famous Bay Street.

There is little doubt that "RONNIE BUTLER STEPS OUT AT THE FABULOUS BIG BAMBOO" will be a hit - after all, his scores of fans have been the reason for the release of this album.

STEREO

DERY RECORDS
DBE 104



FOCUS
# SAMMY BENSKIN

SPOTLIGHT
# JIMMY PETTIFORD

DERY RECORDS
DBE 104

*Playable on stereo and mono phonographs.* **STEREO**

# FOCUS ON SAMMY BENSKIN
# SPOTLIGHT ON C. JIMMY PETTIFORD

Sammy Benskin didn't title this *Something To RememLer Me By*, but he could have. It is a special recording of the music of Sammy Benskin made in answer to many requests.

Fans of this versatile musician know he's a devoted artist, a pianist of innovative style who has combined the best of the modern-day tempos with a tasteful blending of the classical. *All The Things You Are* is almost Benskin's theme song. As you listen you get the feeling that these two belong together as they complement each other's style and feeliiig. This is only one facet of a man of talent.

His solo work is unquestioned proof of an inventive mind and musical technique. More than that, Benskin has been able to transmit this feeling to the groups, the players, and the singers who surround him. The Benskin touch has become something more than instant recognition. Today's age of electronics is stamped so distinctively on contemporary music, Sammy decided *Misirlou* would be a good tune to exemplify this. As noted, he guides the electric piano through all of its changes. It is distinctive and the sound is Benskin's alone.

It has been said of Sammy that he has sympathetic hands that create pleasant tones for sensitive ears. Perhaps that's why he has been in such demand as accompanist for such star performers as Eartha Kitt, Ella Fitzgerald, Roy Hamilton, Diahann Carroll, Sarah Vaughan, Al Hibbler and a host of others. His TV appearances have been on the Gary Moore, the Dave Garroway and Merv Griffin shows. His records include hit discs with Billie Holiday and Nancy Ames.

His musical talents have brought frequent summonses from theatrical producers. Not only for his novel arrangements but as musical director as well. He has directed such off-Broadway shows as *Cindy*, *Ballad For Bimshire* and *Billy Noname*. His travels have taken him all over the country and in nearby New York City he's been the featured pianist at such famed niteries as Basin Street East, the Blue Angel, The Village Vanguard and the Copacabana.

Vocal coach, top notch arranger — if it's musical, Sammy Benskin has done it.

This record also spotlights vocalist C. Jimmy Pettiford, part American Negro and part American Indian, who is equally talented as a swinging bassist as he is a singer. Before joining Benskin, Pettiford sat in with Thelonious Monk, Zoot Sims and other well known jazzmen. With Walter Chiles, he was part of the, now disbanded, Chiles and Pettiford duo that held forth at such well known spots as Jilly's (both in New York and Miami); at the Los Angeles P. J.'s, at the Inner Circle, Paul's Maul in Boston and the Detroit Drome. He's been the featured entertainer at parties given by Frank Sinatra, Bud Palmer and Alan King.

Billie Holiday is still one of Pettiford's long admired vocalists. He believes that most vocalists today still try to emulate in some way the depth of soul that she has shown. To *Hush Now*, one of his favorites of hers, he gives the masculine touch. A composer as well as a vocalist and bassist, he is shown on this album doing two of his own compositions. *Shame, Shame* is given a Baptist Church feeling, especially with the addition of the New Soul Choir. C. Jimmy describes *Whu-pit On Me* as a Shaker with foot patting. A giant of a man with a ready and willing smile, Pettiford has won many friends. His congeniality is matched only by his vocals and the swinging bass.

Percussionist Frankie "Downbeat" Brown brings to the album a solid steady beat and many varied inventive rhythm patterns. He is a well known drummer throughout the East Coast and recently returned from a stint in the Far East with Sam "The Man" Taylor.

—Ken Wallace

**SIDE 1**

1. **INVITATION** (B. Kaper-Paul Francis Webster) Robbins Music Corp. ASCAP 2:10
2. **SOON IT'S GONNA RAIN** (T. Jones-H. Schmidt) Chappell and Co. Inc. ASCAP 2:30
3. **MISIRLOU** (N. Roubanis) Misirlou Music Inc. BMI 2:40
4. **WATCH WHAT HAPPENS** (Norman Gimbel-Michel Legrand) Vogue Music Corp. 2:25
5. **AIRPORT LOVE THEME** (Alfred Newman) Shamley Music Corp. ASCAP 2:45
6. **DON'T EXPLAIN** (Billie Holiday-Arthur Herzog, Jr.) Northern Music Corp. ASCAP 3:10
7. **WHU-PIT ON ME** (C. Jimmy Pettiford) Serio Music Co. ASCAP 2:00

**SIDE 2**

1. **ALL THE THINGS YOU ARE** (O. Hammerstein-J. Kern) T. B. Harms Co. ASCAP 4:35
2. **SHAME, SHAME ON YOU** (C. Jimmy Pettiford) Serio Music Co. ASCAP 3:34
3. **SOUL SISTER** (Harold Corbin) Nom Music Inc. 2:31
4. **SOMETHING COOL** (Bill Barnes) Granson Music Co. BMI 4:25
5. **THANK YOU FA LETT'IN ME BE MICE ELF AGAIN** (Sylvester Stewart) Stone Flower Music 3:39

*Special recognition to Jimmy Garret, Bassist on all vocals. Leon Atkinson, Guitar. Emanuel Rahim, Percussionist.*

*Recorded at Sound Center Studios, Inc.*

*Cover Design:* AL GOELLNER
*Art Director:* RHEA ATKINS
*Photography:* PETE PORTER AND JIM COLLIER
*Engineering:* VINCE GAGLIANO
*Sound Consultant:* WILLIAM HAMILTON
*Produced by:* BENSKIN AND PETTIFORD

*For further record information: Dery Records, 160 West 73rd St., Suite 11B, New York, N. Y. 10023*

# THE BANJO REVOLUTION of DONALD BECK



Pete Records

SIIIO
STEREO
& MONO



PROMOTIONAL
·d/j copy·
NOT FOR SALE

SIDE 1

1. Lilies Of The Field 2:25
2. Past Life 3:28
3. Gold Hill 3:02
4. Hey Jude 2:58
5. East Bound Southern 3:34

SIDE 2

1. Ground Speed 2:55
2. Wichita Lineman 2:58
3. Scotland Moors 2:58
4. Rosemary's Baby 2:35
5. Nobody's Home 3:16

Arranged by Marty Paich & Clark Gassman

Produced by Marty Paich & Donald Beck

Recorded at Gold Star Studios, Hollywood

Engineered by Doc Siegal

Cover by Thoss Taylor, George Koblasa & Glen Swanson

PETE RECORDS, 8451 Melrose Avenue
Hollywood, California 90069; Printed in U.S.A.

The Instrument—The PETE AMPLIFIED BANJO
The Artist—"PICKER" DONALD BECK. Put them together for the result—a great new sound.

At the age of 1 year, the Pete Amplified Banjo represents the end of search one—a quest for a plucked 5-string sound that would have the "attack" of the regular banjo and the "hold" of the guitar or dobro.

At the age of 21 years, Donald Beck represents the end of search two—the seeking out of a young musician who could read and compose music and at a minimum play the banjo, guitar, and dobro uncommonly well.

In six months, Donald Beck and the new banjo were wedded—including his new compositions to suit the versatility of the instrument—all under the watchful eye of his wife, Claudia.

The recipe finally included the infusion of basic arrangements from the greatness that is Marty Paich and the "sweetening" arrangements of Clark Gassman, the most blossoming talent in his field.

So, for better, here it is . . . THE BANJO REVOLUTION OF DONALD BECK.

Chris Petersen

S 1110

# Love and More Love



How's that Rainy Day

There'll Come a Time

If you Let Me Love You

Love Story

Go My Love

Written on the Wind

Walk on By

Love Song

Pelagos Productions PEL 7100

Pelagos Productions
PEL 1100

# Love and More Love

## Carol Jason

SIDE I

| | | | |
|---|---|---|---|
| *LOVE AND MORE LOVE | (3:21) | *Michael Gentile, Jennifer Lambert* | *PADRE MUSIC, B.M.I.* |
| **HERE'S THAT RAINY DAY | (2:51) | *Burke/Van Heusen* | *BOURNE CO./ DORSEY BROS. MUSIC, INC., A.S.C.A.P.* |
| *THERE'LL COME A TIME | (2:47) | *Michael Gentile, Jennifer Lambert* | *PADRE MUSIC, B.M.I.* |
| *IF YOU LET ME LOVE YOU | (2:48) | *Michael Gentile, Jennifer Lambert* | *ROSE-ED MUSIC, B.M.I.* |
| *LOVE STORY | (4:09) | *Lai/Sigman* | *FAMOUS MUSIC, A.S.C.A.P.* |

SIDE II

| | | | |
|---|---|---|---|
| **GO MY LOVE | (3:04) | *Michael Gentile, Jennifer Lambert* | *ROSE-ED MUSIC, B.M.I.* |
| *WRITTEN ON THE WIND | (3:29) | *Young/Cahn* | *NORTHERN MUSIC CORP., A.S.C.A.P.* |
| *WALK ON BY | (2:40) | *Bacharach/David* | *BLUE SEAS MUSIC, INC./ JAC MUSIC CO., INC., A.S.C.A.P.* |
| *LOVE SONG | (4:03) | *Randazzo/Pike* | *RAZZLE-DAZZLE MUSIC, INC., B.M.I.* |

PELAGOS PRODUCTIONS, LTD. *Syracuse, New York*

Produced by *Michael Gentile for Pelagos Prod., Ltd.*
Arranged & Conducted by
**Michael Gentile &*
***Ronald Ranallo*
Engineer *Andrew L. Miller*

Accent RECORDS

RENTAL RECORDS
$ 3.00

# SOUNDS
## A LA GUITAR

GRANADA
DONKEY SERENADE
SWEET SEPTEMBER
THE BREEZE AND I
PLUS TEN MORE...

## BUDDY MERRILL



AC 5012 MLP

# SOUNDS
# A LA GUITAR
## BUDDY MERRILL



*Produced by BUDDY MERRILL & SCOTT SEELY*

*Cover Design—MIKE HOGAN*

*SIDE 1.*

**Band 1. SOUNDS A LA GUITAR**
(Merrill-Levang) S & R Music
ASCAP 1:43

**Band 2. AMEN'S THEME**
(Ross Bagdasarrian) A.B.C. Music
ASCAP 2:17

**Band 3. GRANADA**
(Lara) Southern Music
ASCAP 2:06

**Band 4. BLUES IN THE SHADOWS**
(Robert Lowden) Chesdel Music Co.
2:10

**Band 5. PORTUGUESE WASHERWOMAN**
(Popp-Lucchesi) M.P.H. Music

**Band 6. SWEET SEPTEMBER**
(McGuffie-Phillips-Stanley) Mills Music
ASCAP 1:51

**Band 7. DUKE'S PLACE**
(E. Ellington) Robbins Music
ASCAP 2:00

*SIDE 2.*

**Band 1. THE SHERK**
(Buddy Merrill) S & R Music
ASCAP 2:05

**Band 2. ACQULINA**
(Merrill-Skene) S & R Music
ASCAP 2:00

**Band 3. DONKEY SERENADE**
(Friml) Schirmer Music
2:09

**Band 4. THE BREEZE AND I**
(Lecuona) Marks
ASCAP 2:45

**Band 5. TAKE FIVE**
(Desmond-Brubeck) Hansen
ASCAP 2:09

**Band 6. SONG OF INDIA**
(Arr. and Adapted by Buddy Merrill) S & R Music
ASCAP 2:08

**Band 7. BUDDY'S BOOGIE**
(Buddy Merrill) Champagne Music
ASCAP 1:40

Accent

As a disk jockey, it's always a thrill to come up with a talent that you feel "has something." In the case of Buddy Merrill, there are many talents — performer, arranger, and composer. I have a feeling you will agree with me that Buddy truly has something out of the ordinary.

When I played Buddy Merrill's first ACCENT album on my daily radio program several months ago, listeners clamored for more "GUITAR SOUNDS OF BUDDY MERRILL." He has become the favorite guitarist of many musicians, particularly fellow guitarists, and of course, fans throughout the country who have followed his career as a featured artist with the Lawrence Welk orchestra.

There has been a tremendous revival of interest in the guitar among the young generation. They can learn much in style, technique, and arrangement from Buddy Merrill in this new album, for he has a creative approach to the sounds of the guitar. From the opening cut, an original "Sounds a la Guitar," through the great classics "Take Five," "Donkey Serenade," and "Duke's Place," you will not only hear, but feel the exciting sounds of a master craftsman.

Roger Carroll
KMPC Radio
Hollywood, California




**More Great "Sounds" by Buddy Merrill**

THE GUITAR SOUNDS OF BUDDY MERRILL:
*The Worm; Hava Nagila; El Cid; Fascinating Rhythm; Love Makes The World Go 'Round; Caravan; Poinciana; Milano; Echoette; Busy Bee; Invitation; Maraguena; La Paloma; Misirlou.*

AC 5010(S)LP

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# Bernie Griffith & THE RED TAIL HAWK




RECORDED ON 8 TRACKS IN FULL STEREO
PRODUCED BY HAVERFORD PRESS • A BRYN MAWR COMPANY





# Who's Bernie?

Take a piano, guitar, drums, trombone, bass, harmonica, a banjo, a fiddle, a good voice—put them all in a mold and out comes Bernie, a one man show!

Watching his effortless performance is amazing. Listening to this record, it's almost unbelievable that one young man from San Jose, California can have so much talent. He wrote all the tunes on this recording (which was made in just 28 hours); and, if all of that isn't enough, he can't read a note of music!

This is Bernie Griffith!

**SIDE 1**

**Your Smile Makes Me High**
piano, bass, drums, harmonica, guitar and vocal

**Don't Stay Away Too Long**
piano, guitars, bass, drums, trombones, maracas, cabazo, and vocals

**Song For Your Girl**
guitars, bass, drums, trombones and vocals

**My Love in the Morning**
guitars, bass, drums, harmonica and vocals

**Fire on the Mountain**
fiddle, guitars, bass and drums

**SIDE 2**

**You and Me Tonight**
guitars, trombones, bass, drums and vocals

**Girls and Boys**
piano, violins, bass, drums, guitar, vocals and Tiffany (his daughter) speaking

**Summer Was Made For Ruby's Eyes**
guitars, piano, trombone, cabazo, drums, bass and vocals

**The Hawk**
piano, organ, bass, drums, harp and vocals

**Motorbike Mike**
guitar and vocals

# Who's the Red Tail Hawk?

Sitting on "The Porch," sipping a tall cool drink, watching the moonlit waves of the Atlantic lap at a white sandy beach.

Enjoying a superb dinner with service to match, all in a unique, candlelight atmosphere—this is the Red Tail Hawk.

Nestled in the dunes on the ocean's edge midway between Vero Beach and Ft. Pierce, Florida on A-1-A, the "Hawk" is a delightful, refreshing and relaxing hideaway, a wonderful place to spend an evening.




32 Nd ANNUAL MUSIC FESTIVAL
STEREO
CUSTOM FIDELITY
CFS-2645-2
VIRGINIA MUSIC CAMP - 1971



## PURPOSE OF THE CAMP

The Virginia Music Camp is a combination workshop for teachers and a camp for junior and senior high school pupils. It is sponsored by the Virginia State Department of Education and receives the encouragement and support of the Virginia Music Educators Association. Its goal is the advancement and improvement of music education in Virginia.

The camp offers Virginia music educators a splendid opportunity for a week of concentrated study with outstanding musicians and educators at a very nominal cost. It also provides young people interested in music an opportunity to participate in either choral or instrumental group activity under the direction of recognized leaders in these fields. A wide range of cultural and recreational activities is available to participants.

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Massanetta Chorus . . . . . Carl M. Steubing
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Orchestra . . . . . Russell Stanger

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# THE FOUNTAIN OF LIFE JOY CHOIR

## FEATURING THE REV. MARVIN YANCY

VOL. 1

0322??
$2.98
RAINBOW MUSIC



UNDER THE DIRECTION OF KEVIN YANCY

SIDE 1

**Joy, Joy, Joy**
Writer Kevin Yancy
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**That's When He Saved My Soul**
Soloists Karen Mixon - Ricky Linton
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**Look Where God Has Brought Us**
Soloist Delores Scott
Writer Jewell Williams
(Sea Lightly • Lukmah Songs)

**Hallelujah**
Writer Kevin Yancy
Soloist Rev. Marvin J. Yancy
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP



SIDE 2

**Keep Looking Up**
Writer Kevin J. Yancy
Soloist Rev. Marvin J. Yancy
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**More Like Jesus**
Writer Kevin J. Yancy
Soloist Beverly Tubbs
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**You Can Make It**
Writer Kevin J. Yancy
Soloist Ricky Linton
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**I Gave My Life To Jesus**
Writer Kevin J. Yancy
Soloist Andre Linton
Yan Music Co. ASCAP • Kenlyn Music Co. ASCAP

**He Remains The Same**
Writer Kevin J. Yancy
Soloists Kevin Yancy - Linda Bowman
Yan Music Co. ASCAP

# THE FOUNTAIN OF LIFE JOY CHOIR

## PASTOR, REV. MARVIN YANCY

For the first time in the history of The Fountain of Life Baptist Church of Chicago, pastored by the Rev. Marvin J. Yancy, the church choir has been blessed to record, write, produce and arrange its first album under the direction of Mr. Kevin Yancy, Minister of Music.

These vibrant, dedicated young people, who desired to follow Christ, have collectively blended their voices and talent to sing to the glory of God. Herein lies their musical statement: "We dedicate this album to our late founder, the Rev. Robert J. Yancy. Although he has passed away, his spirit and love for music prevails in our musical effort."

*"Sing Unto The Lord A New Song"*

A special thanks to the music staff:
Gregory, Betty, Michael and Daryll.

**SUN 99005**

SUNNYVIEW RECORDS

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MINISTER OF MUSIC: *KEVIN YANCY* • PRODUCERS: *GENE BARGE AND KEVIN YANCY* • FOUNTAIN OF LIFE BAPTIST CHURCH CHOIR OF CHICAGO, ILLINOIS
Photography: Nelson Patterson • Album Coordinator: Ralph Bass • Cover Design: Fred Anderson, Herbert Temple
Jacket Made in Canada

ESTEREO ICO

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VICTOR



RCA
MKS-1824

VICTOR

Forum



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# LOS ESPECTACULARES HNOS. CASTRO

**LADO 1**

**ALGUN LUGAR BAJO EL SOL** (Arturo Castro)
**OBSESION** (Pedro Flores) **VEN** (Arturo Castro)
**CALIFORNIA - MONDAY - MONDAY -**
**PERDIENDO LA RAZON** (J. Philips - Michelle - Gillian - J. Philips) **ESTAMOS AHI** (D. A. D.)
**ADIOS VIDA MIA** (Arturo Castro)

**LADO 2**

**CUANDO LLEGUE A PHOENIX** "By The Time I Get To Phoenix" (J. Webb)
**BONITA FLOR** (Arturo Castro) **SEPARADOS** (Arturo Castro)
**POR USTED** "Por causa de Voce" (Jorge Ben) **TRISTEZA** (H. Lobo - Niltinho)



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Les McCann Presents the dynamic jazz organ of

# RICHARD "GROOVE" HOLMES

## WITH BEN WEBSTER, LES McCANN,

TRICKY LOFTON, RON JEFFERSON & GEORGE FREEMAN



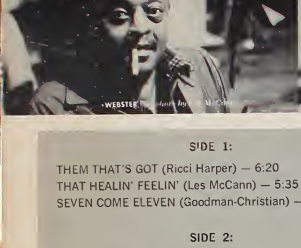
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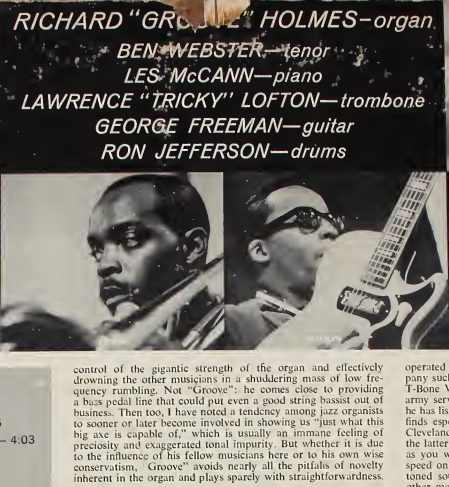
PJ-23

(A&R)

# RICHARD "GROOVE" HOLMES—organ
## BEN WEBSTER—tenor
## LES McCANN—piano
## LAWRENCE "TRICKY" LOFTON—trombone
## GEORGE FREEMAN—guitar
## RON JEFFERSON—drums









SIDE 1:

THEM THAT'S GOT (Ricci Harper) — 6:20

THAT HEALIN' FEELIN' (Les McCann) — 5:35

SEVEN COME ELEVEN (Goodman-Christian) — 4:03

SIDE 2:

DEEP PURPLE (Parish-DeRose) — 9:09

GOOD GROOVE (Richard Holmes) — 8:10

It is often said that planned parties never quite attain the enthusiasm, informality, and genuine feeling that spur of the moment get togethers among friends can generate. The party whose good conversational results you will find recorded on this disc falls somewhere in between the premeditated and the spontaneous, for all the men heard herein were indeed asked to attend. But the idea of making in one evening's time an entire jazz instrumental album was the furthest from anyone's intentions; the group was in fact assembled with the purpose of providing a jazz backing for a Les McCann vocal album.

Suffice it to say that during a "pre-game" warm-up session the glowing inspirational fire that is Ben Webster and the resultant melding of the musical feeling and intent of the other guests demanded a slight postponement of the formal proceedings. It was McCann who was most vociferous in proclaiming the necessity of getting the unexpectedly good things down on tape. And so a formally conceived party became spontaneously a very warm and, I think, rather poignant session.

"Groove," the simple title of this recording not only classifies the musical results of the session succinctly but is the nickname of one RICHARD HOLMES, an organist, the introduction of whom is the main formal purpose of the recording. Thirty year old "Groove" is a native of Camden, New Jersey, but grew up chronologically as well as musically in Philadelphia. Holmes is without any formal musical training, he tells me, and ironically enough, although that used to be considered a part of the public's definition of a jazzman, it is rather of uncommon occurrence these days. Especially would it seem unlikely to be the case with an organist – not a pianist who plays the keyboards of an organ, but a musician who operates on the several aspects of that instrument's expressional spectrum. Impressive is "Groove's" use of the pedals with superb touch and his musical knowledge of just what a bass line is supposed to provide to a jazz group. Most untrained organists tend to "take over" with the pedals, losing control of the gigantic strength of the organ and effectively drowning the other musicians in a shuddering mass of low frequency rumbling. Not "Groove": he comes close to providing a bass pedal line that could put even a good string bassist out of business. Then too, I have noted a tendency among jazz organists to sooner or later become involved in showing us "just what this big axe is capable of," which is usually an immense feeling of preciosity and exaggerated tonal impurity. But whether it is due to the influence of his fellow musicians here or to his own wise conservatism, "Groove" avoids nearly all the pitfalls of novelty inherent in the organ and plays sparely with straightforwardness.

Richard Holmes was discovered playing in Pittsburgh by Les McCann on the latter's recent excursion in the east. Les was so impressed by Holmes that he indicated to him that his services would be appreciated at Pacific Jazz. He also expressed his feelings to Dick Bock, Pacific prexy, who invited "Groove" to Los Angeles where he is currently seeing club action at "The Bit" and "The Black Orchid" and causing much talk among fellow musicians.

This introduction by LES McCANN of new talent Holmes contains an abundance of other talent, both old and new, not the least of which is Les's own piano. To this writer Les has never before sounded so beautifully relaxed and warmly swinging a jazzman as he does here. His lines remain clean, his conception free and direct, and he contributes a good tune, "That Healin' Feelin'!"

The album for me represents something more than a swinging session and an introduction for Richard Holmes. It is perhaps more importantly, in the overall picture, a beautiful recording of a giant jazzman – BEN WEBSTER. What do we imply by the word giant, in jazz? – what does it mean? – certainly much more than technical excellence, more than originality or even inventiveness. Two characteristics of nearly all giants in jazz that tenor saxophonist Webster beautifully reveals are a high level consistency of performance (or maturity, really) and an ability to pick up his fellow jazzmen and transform their talents into bigger than life representations of themselves. It was as you might suspect one of the longtime ambitions of Les McCann to record with Ben Webster, while Ben himself has longed to link his tenor with the sound of an organ in the way you will hear it here. As usual Ben is specially moving and logical on the ballad, *Deep Purple*. How perfectly simple and beautiful is his statement there! And how unbelievably frank and earthy can he be elsewhere without the use of one, not *one*, current or past cliché of soul.

As for the other three performers: LAWRENCE "TRICKY" LOFTON, is a native of Houston Texas, where he was born May 28, 1930. "Tricky," who gets his nickname not from musical characteristics but from his eaginess on the basketball court (pun intended), began playing trombone in high school and has operated musically until now largely in rhythm and blues company such as that of Joe Liggins, Bill Doggett, Joe Turner, and T-Bone Walker. After coming to Los Angeles in 1946, he saw army service and resettled here in 1953. Though he informs me he has listened most to J. J. Johnson, whose speed and facility he finds especially inspiring, he also admires the work of Jimmy Cleveland, Curtis Fuller, and Bill Harris. It is to the playing of the latter that I would personally liken that of Lofton. "Tricky," as you will discover, deals not in suavity and gentle beguiling speed on the trombone but speaks his message in a large dark-toned sound that his strangely not found favor among many other modern tramists – who often behave as if someone were forcing them to play the admittedly clumsy horn and they were going to do their damnedest to make it a lightly flowing albeit brass bound counterpart of a saxophone. It is because of his Harris-qualities that "Tricky's" playing harks even further back into the past of jazz, when such men as Roy Palmer, Kid Ory and others would have no more thought of obtunding the gruff stirring qualities of the horn than they would have thought of playing in an emotional fashion that covered their true feelings. Incidentally, both "Groove" Holmes and Mr. Lofton are due for further exposure on Pacific Jazz in the near future.

The sextet is rounded out by the solid rhythmic support of RON JEFFERSON, Les McCann Ltd.'s drummer and guitarist GEORGE FREEMAN (brother of drummer Bruz Freeman) who contributes a romping bluesy solo on *Healin'* that I found stimulating.

Because of a lack of pre-planning for this session, the tunes as the critics say (and will say) are mostly slight lines serving only to launch the blowing. That this is not necessarily a bad quality at all will be evident. As a matter of fact, in the spirit of simplicity and honesty with which this session is imbued more complicated charts might have gotten in the way. Ray Charles' *Them That's Got* is a favorite of McCann's who suggested its performance. Les's *That Healin' Feelin'* is perfectly representative of the esthetic philosophy embodied in his jazz conception (maybe I've got things backwards but the tune also reminds me much of the things Mose Allison does so successfully). Besides the little done standard "Deep Purple" where Webster's playing is worth the price of the record, there is an original line by "Groove" that, as intended, effectively propel the men into a deeply swinging performance – hear "Tricky's" "let's not waste notes' pronouncements on *Good Groove*.

As I write these last few words on a coolish April afternoon, I'm on my seventh listening of the album and I just heard Ben Webster do something on *Deep Purple* that I don't remember the first six times. And I suspect that sort of thing will continue to happen through at least a couple of dozen playings. It just gets better and better, as all good jazz performances and all good things do. – John William Hardy

*a richard bock production* *cover design • photo by woody woodward* *audio by richard bock*

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# COAL WOMAN

By

LORD SLIM

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Lado (A)

HABLAME EN LA CAMA
(Las Diego) Arr. Manuel Tejada

SOLA
(Rodolfo Barreras) Arr. Eddy Fernández

YA NO ME LATE EL CORAZON
(Lou Briel) Arr. Eddy Fernández

MARCHATE
(Mario Selles) Arr. Manuel Tejada

Y LUEGO QUE
(Chein García Alonso) Arr. Manuel Tejada

Lado (B)

TU TIENES LA CULPA
(A. Slezynger) Arr. Manuel Tejada

MARINERO
(T. Savio-S. Piccolo) Arr. Manuel Tejada
Ver. Esp. Carlos de La Cima.

10 NOVIEMBRE
Arr. Manuel Tejada

BAJATE DE ESA NUBE
(Rodolfo Barreras) Arr. Eddy Fernández

QUE SE MARCHE YA
(Eloy Monroig) Arr. Eddy Fernández

velvet

Diamond Stereo 6050

Productor: ROBERTO PAGE • Producción Artística: SOPHY / LOU BRIEL

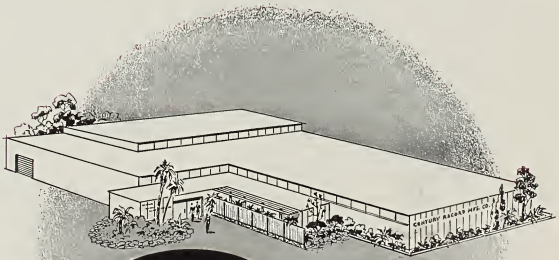
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THE WORLD IS YOUR BALLOON
THE YOUNG YEARS
A WOMAN IN LOVE
EIGHT MILLION STORIES
ONE IS A LONELY NUMBER
THE DAYS OF WINE AND ROSES
IF EVER I WOULD LEAVE YOU
IT'S CRAZY
I WON'T CRY ANYMORE
SMILE

Produced by Howard A. Roberts

COLUMBIA

Stereo CS 9563
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THE SINGING BOBBY SCOTT
MY HEART IN MY HANDS

Side 1
IT'S CRAZY (2:45)
Arranged by Bobby Scott; Conducted by Torrie Zito
A WOMAN IN LOVE (2:18)
Arranged by Bobby Scott; Conducted by Torrie Zito
THE YOUNG YEARS (3:13)
Arranged by Bobby Scott; Conducted by Howard A. Roberts
THE DAYS OF WINE AND ROSES (2:09)
(From "Days of Wine and Roses")
Arranged by Bobby Scott; Conducted by Torrie Zito
EIGHT MILLION STORIES
(In the Naked City) (BMI—3:03)
Arranged & Conducted by Torrie Zito

Side 2
ONE IS A LONELY NUMBER (BMI—3:02)
Arranged & Conducted by Torrie Zito
IF EVER I WOULD LEAVE YOU (4:30)
(From "Camelot")
Arranged by Bobby Scott; Conducted by Torrie Zito
THE WORLD IS YOUR BALLOON (2:48)
Arranged by Bobby Scott; Conducted by Torrie Zito
I WON'T CRY ANYMORE (2:50)
Arranged by Bobby Scott; Conducted by Howard A. Roberts
SMILE (2:32)
(From "Modern Times")
Arranged by Bobby Scott; Conducted by Torrie Zito

The selections are ASCAP except where noted.

Engineering: Fred Catero, Stan Weiss

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Sandy Mandelbaum
*Broadway Variorum*
Editor-in-Chief and Publisher



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by

Koy Winner

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C. Keep your ribs pulled up - shoulders down ond reloxed. The old saw - *"Throw your shoulders back"* is bod - bod - bod. This distorts your posture ond is unnoturol.

## BAND 1



1. Alternate leg stretch. Place left foot inside left thigh, arms up, forward, hands on legs, head down, hold. Repeat with r. foot.

2. Leg stretch. Both legs straight out, arms up, forward - hands on legs, head down. Hold.

3. Locust. Chin on floor. Make fists, thumbs down-keep chin on floor and raise legs-Hold-lower legs and relax head to side.

4. Bow. Chin on floor, bend legs, reach back, clasp both ft., look up,- Hold-Release. Relax head to side.

5. Cobra. Chin on floor. Raise head & chest, hands under chest, keeping hips on floor, stretch up, look up -Hold,— arms down to sides, head down, relax.

## BAND 2



6. Deep knee benda. Stand on toes, bend knees only as far aa is comfortable. Straighten up, put heels down. Repeat.

7. Touch toes. Keeping knees bent, touch toes. Stretch up.

8. Side bends. Ft. slightly apart, bend torso r. and l., sliding hands down each aide. Keep knees relaxed.

9. Windmill. Feet apart, knees bent, lock hips and knees forward. Keep arms out shoulder height. Twist upper torso r. and l.

## BAND 3



10. Standing leg stretches. Bend r. knee up, stretch leg forward. Bring leg atraight down. Alternate legs.

11. Opposite arm and leg. Stretch arma up, awing l. leg up. Bring r. hand down to touch, stretch arm up. Repeat other arm and leg.

12. Kicking back. Alternate leg kicks back - at aame time arms press back. Side kicks.. Arma out shoulder height, kick to aide - r-l-r-l.

13. Fencing. Deep lunge, bring ft. together. Several times. Repeat other side.

BAND 17



44. Drop head gently - forward and back.



45. Push chin forward - pull chin in.



46. Drop head from side to side.



47. Chin to side - chin down and up. Turn chin to other side, repeat.

BAND 17 (con't)



48. Head roll. Roll head gently forward - right - back - left. Reverse: Forward - left - back - right - keep reversing each time.

BAND 18



49. Thigh Pull. A. Lift hips - B. pull heels together - C. and sit. Repeat.

BAND 19



50. Pivot.
A. Legs and arms stretched opposite directions on floor.
B. Swing arms and legs past each other.
C. Reversed position of arms and legs. Repeat.

BAND 20



51. On Hands and Knees.
A. Head down to knee.
B. Head up - stretch leg back. Do several times then repeat with other leg.

BAND 20 (con't)



52. A. Swing leg across. B. Stretch leg out. Do several times then repeat with other leg.

BAND 21



53.
A. R. leg stretched up.
B. Croas leg to l. hand and up.
C. Stretch leg out to r. hand and up. Do several times then repeat with l. leg.

BAND 21 (con't)



54. Same as 53 with knee bent.


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# SERGEI RACHMANINOFF

## SONATA IN C MINOR, OP. 19

FOR PIANO AND 'CELLO

# ZOLTÁN KODÁLY

SONATA, OP. 4, FOR 'CELLO AND PIANO

HARVEY SHAPIRO, 'CELLO  EARL WILD, PIANO




H-1155

H-71155

nonesuch

SIDE ONE

H-71155 (stereo)
H-1155 (mono)

# SERGEI RACHMANINOFF

(1873-1943)

## SONATA IN C MINOR, OP. 19

### FOR PIANO AND 'CELLO

1. Lento; Allegro moderato (9:59) 2. Allegro scherzando (7:53) 3. Andante (5:17)

SIDE TWO

4. Allegro mosso (9:52)

# ZOLTÁN KODÁLY

(b. 1882)

## SONATA, OP. 4, FOR 'CELLO AND PIANO

1. Fentesie (7:53) 2. Allegro con spirito (8:57)

HARVEY SHAPIRO, 'CELLO EARL WILD, PIANO

The master tapes for this recording were produced with the revolutionary new Dolby Noise-Reduction System known as the S/N Stretcher, by which all sounds not originally a part of the microphoned signal are reduced a full 10- to 15-db below their normal levels. The residual effects of tape hiss, channel cross-talk, high-frequency flutter, and tape print-through are thus rendered inaudible, while no measurable distortion is introduced into the recorded signal itself, nor is there any sacrifice of the full frequency spectrum. This results in a recorded sound of utmost clarity and very wide dynamic range, unobtainable by conventional means. This is the first recording produced with this system to be made and issued in the U.S.A., and was engineered by Elite Recordings, Inc., New York.

The two 'cello sonatas on this record make good companions, both in sympathy and in contrast. Both are youthful products of their creators' early maturity; both are from the tail-end years of Romanticism in the early part of this century. Neither yet reflects more than a hint of the "twentieth-century blues" —that mixture of pain, terror, and cynicism that has animated much of the music written since that time.

Both works, too, were composed in their respective authors' twenty-eighth year, at a time when each was at the turning-point of his fame, moving from a local reputation out onto the international musical stage. Both works date from a period of stylistic consolidation in their composers' lives, when student pieces had been put behind or absorbed, when an "Opus 1" had been safely published for posterity and succeeding works were already pouring forth in the wake of youthful success. At the same age (twenty-eight), Beethoven had completed his piano sonatas of Opus 10, and would publish the "*Pathétique*" the next year.

The Rachmaninoff Sonata, Op. 19, dates from 1901, the year of the Piano Concerto No. 2, Op. 18, which it strongly resembles. The Kodály Sonata, Op. 4, dates from December, 1909, to February, 1910. If those dates seem startling, we must remember that while the two composers were born only nine years apart, Rachmaninoff died at the age 70, back in 1943, whereas Kodály outlived him—and in a sense out-composed him—by a full quarter-century. That Kodály would stand in the 1960s as a celebrated "contemporary" composer, while Rachmaninoff would be thought of as a "classical" master out of a dimming past, was, however, a development still far in the future, as of 1901 and 1910.

And yet, a great deal happened in music between those two dates—enough to make for sharp and interesting differences, within the late-Romantic framework, between these two works.

In 1901 the school of late-Romanticism was still very much the norm, the neutral center of a musical expression that was still dominated by Tchaikovsky and Brahms—both lately deceased but very much alive in musical terms. Wagner's was still to an extent the "music of the future", and the hot arguments between Wagnerians and the proponents of Brahms had not yet grown dated (even a Bernard Shaw then a young music critic—could take them up). Saint-Saëns, in his late sixties, ruled in France, and the pupils of the late César Franck were in the musical news; the young Debussy was between composing his orchestral *Nocturnes* and *La Mer*. The new Impressionist music was in full bloom. In Germany, there was that young firebrand Richard Strauss, nearing the end of his great series of controversially "modern" tone-poems. Mahler had completed four of his symphonies; Schoenberg had written his impetuously expressive *Verklärte Nacht*, for string sextet (he was still far from serialism). In the North, Sibelius was at work—and there was young Rachmaninoff.

Rachmaninoff's brand of music was very seldom small-scale. His tremendously muscular piano technique, the huge caveman hands and the long, lanky arms were the expressive tools of the mind—dark and moody as well as curiously sentimental, sullen and rhapsodic, passionate and yet strangely defensive, even dour, and often filled with a sombre preoccupation with death. The stark theme of the *Dies irae* appears often in Rachmaninoff's works. Not, however, in the 'Cello Sonata. An earlier, much shorter work, the wholly typical Prelude in C-sharp minor, had launched the composer-pianist on his bleakly eloquent way at the age of twenty. Though he came to detest that piece, its mood was often to return in works of a sunnier nature, such as the Second Piano Concerto, and the present sonata. Cast in the grand manner, it is nevertheless neither strident nor strained. Inevitably, the piano part is of the kind that fell naturally under the fingers of one of the century's prodigious pianists. Not that the Rachmaninoff piano dominates the 'cello—far from it. As every virtuoso pianist and every conductor knows, Rachmaninoff was one of the most skilful writers of accompaniment music, the sort that, in all its complexity, pours quietly from the piano as the most perfectly discreet background for a solo melody. For every flurry of activity in this sonata, there are passages of total pianistic cooperation with the 'cello—the piano figurations black and thick on the printed page, yet sounding, under a master's hands, almost like the gentle murmurings of *L'Après-midi d'un faune*. It is, indeed, a very special kind of ensemble piano sound.

There are characteristic Rachmaninoff trademarks everywhere in this music. There is the "big theme" (recognizable, but here somewhat subdued), that grandiloquent melody in pulsing octaves that rises and falls in long-drawn spans of sheer sensuousness until it subsides in a shower of brilliant technical fireworks; it is the sort of theme that often bursts out of the classical into popular music. There are the explosions of huge resounding chords and massive arpeggios to make the piano tremble yet never drowning out the 'cello. And there are the frequent dramatic pauses—the ensuing music relaxing into a pensive *ritardando*, only to burst forth anew.

In these pauses we have a major clue to Rachmaninoff's thinking in this rhapsodic chamber music. Beethoven—following Haydn's example—made frequent use of such pauses at moments of supreme structural importance. In Rachmaninoff's music they represent no more than a renewed start—an intake of musical breath. Rarely do they serve to introduce a significant structural feature such as the development, or the recapitulation in the tonic key. And yet all of those structural points are to be found in the music. Indeed, Rachmaninoff is remarkably conventional; the music follows the most traditional outward laws of sonata form, from the opening sonata-allegro movement (no introduction), to the slow movement in song form, ABA, the scherzo-trio-scherzo third movement (even to the sectional ABA CDC' ABA shape), and on to the brilliant, rondo-like finale. Everything is in its place—the tonic-key *allegro* theme of the first movement, with its transition from tonic to dominant (over a characteristic Rachmaninoff pedal point); the central development, the proverbial chain of harmonies in flux (Rachmaninoff harmonies, between long pedal points, are always in flux); the home-key recapitulation, inclusive of first and second themes. There is no veering away from the outwardly orthodox, here or in the succeeding movements.

The structural skeleton stems, in fact, from the classic forms crystallized by Haydn and Beethoven, well over a century before. But the special shape of this music reflects the 1840s and the world of Robert Schumann—the first Romantic to adapt the defining elements of the academic sonata to that sensuous dream-fantasy that is the soul of Romantic expression. Schumann often floundered into near-shapelessness in his sonata format, though rescued by the same immediacy of expression that holds our attention in Rachmaninoff's music, where the structure is as smooth as oil, yet wholly unobtrusive. It was a skilful art, of which the moody Russian was the last great exponent, and echoes of it still exist in present-day music. It refashioned the older conventions of sonata form into a wonderfully convenient, soft skeleton on which to drape the fluid emotional improvisations of Romanticism. In this school of thought, all the key moments of tension and resolution—the essential girders of the compositional structure so elegantly employed by Haydn and so solidly by Beethoven—are merely passing episodes, just significant enough (and no more) to hold the music in one piece within the long Romantic plane of expression.

By 1910, a scant nine years after Rachmaninoff's, Kodály's 'Cello Sonata appeared—in a greatly changed age. If Rachmaninoff bowed to the Romantic tradition of Schumann, Kodály was in the midst of new things. His "sonata form" is indeed far removed from Schumann's, as are the twin poles of his expression in this early phase of his career: the assimilated influences of Debussy and, oddly at odds, the brand-new *echt*-nationalism of Hungarian folk music, which Kodály and Bartók (pioneers of the present-day interest in folk music) had been studiously collecting in the field for some five years before this work was composed. No more gypsy tunes à la Liszt and Brahms; now it was genuine ethnic village song. Its influence, still curiously related to the lighter side of Debussy, is felt throughout the faster second movement of the pair that constitute the sonata. Those who know Bartók will recognize this influence quickly.

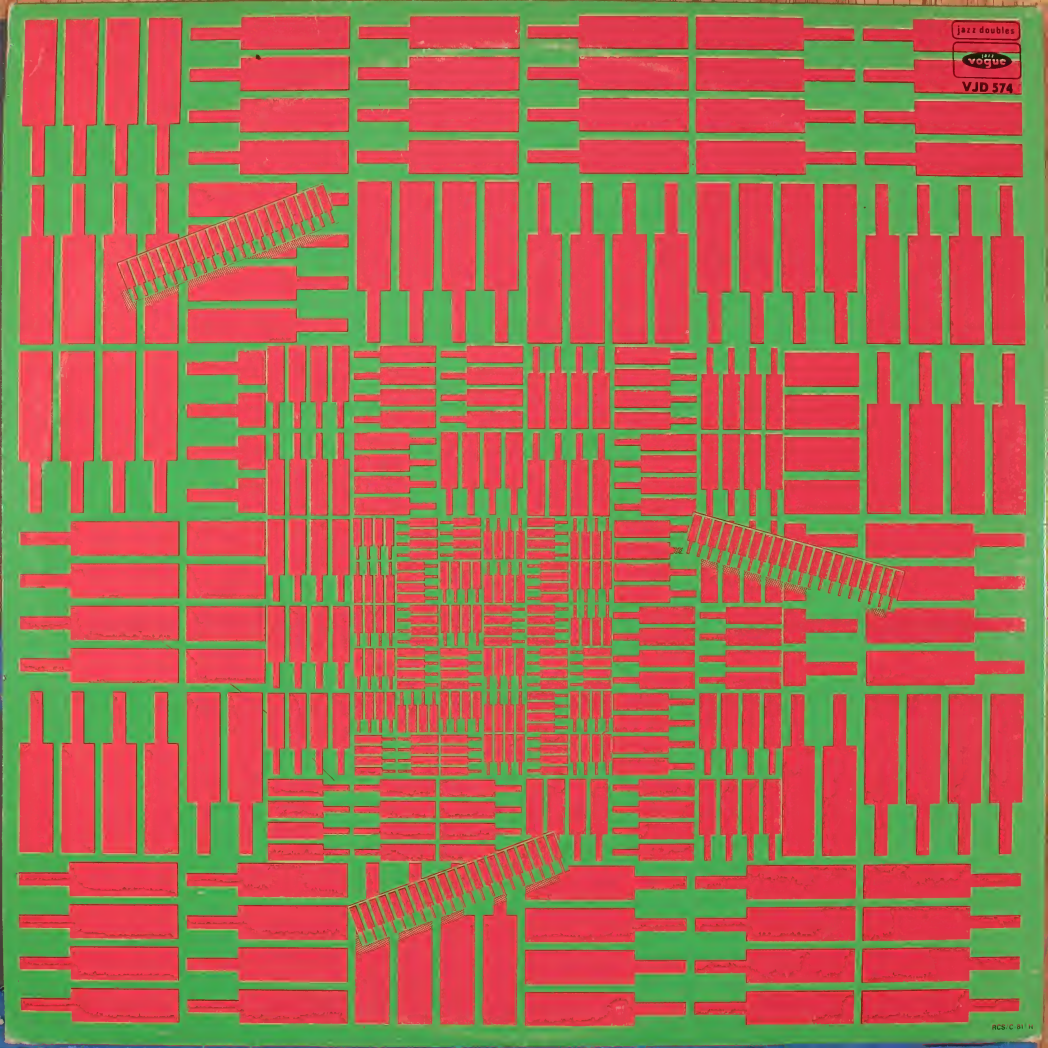
The first movement is sheer mystic Impressionism, of a late variety. By 1909, Impressionism had hardened and deepened, yet still held its power as a contemporary expression. Kodály's is more passionate, less ethereal than that of the early Debussy (though no more musically expressive); this was a transitory phase in the long-living Hungarian's prolific output. But the very conscious avoidance of clear-cut themes, of sectional divisions, the deliberately floating texture of rippling pianistic arabesques and moonlit 'cello décor, indicate the new and further breakdown of the classic sonata structure. There is not even an intuitable sonata shape here, though the elements are there for the studious to uncover—ever so expertly hidden from the public gaze. And note the dark, shadowed return of the slow opening of the sonata at the very end, a foreboding sound and yet still an echo of that purely sensuous return to sleep of Debussy's *L'Après-midi d'un faune*—set to the very same notes as the opening of that familiar work. While he was at it, Kodály was a thoroughly expert Impressionist.

EDWARD TATNALL CANBY

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VJD 574

# PAT MCLAUGHLIN



## ALL RIGHT - OK!

| • SIDE ONE • | • SIDE TWO • |
|---|---|
| I DEPEND ON YOU | TREAT YOU RIGHT |
| HONEY LET THAT TRAIN ROLL | NO PROBLEM |
| LONG, LONG, TIME | HELLO BIRMINGHAM |
| WITHOUT A MELODY | WIND IT ON UP |
| I'M IN THE MOOD | REAL THING |

ALL SONGS WRITTEN BY PAT MCLAUGHLIN

- Pat McLaughlin: Guitar and Lead Vocals •
- Dwight Scott: Organ, Piano, and Back-up Vocals •
- Larry Paxton: Bass and Back-up Vocals •
- Bob Mater: Drums •
- Tony Newman: Drums on "I'm In The Mood" and "Treat You Right" •
- Glenn Rieuf: Steel Guitar on "Long, Long, Time" •
- Bobby Ogdin: Piano on "Wind It On Up" and "Long, Long, Time" •
- Mitch Humphries: Piano on "Treat You Right" and Back-up Vocals •
- Horns by The Muscle Shoals Horns and also Jay Patten •
- Recorded and Re-mixed at Young'un Sound, Nashville, Tennessee •
- Engineers: Glenn Rieuf and Chip Young •
- Album Graphics: Sheila Sadler, Fawn Productions •
- Produced by: Chip Young and Pat McLaughlin •

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STEREO

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## AN INTERNATIONAL TRIUMPH!

# LEONARD BERNSTEIN
*and*
# THE NEW YORK PHILHARMONIC

## SHOSTAKOVITCH SYMPHONY NO. 5, OP. 47



PHOTO: DON HUNSTEIN ® "Columbia", "Masterworks", ℗, ® Marcas Reg. Printed in U. S. A.

Dimitri Shostakovitch and Leonard Bernstein Share an Ovation at the Historic Concert in the Bolshoi Zal of the Moscow Conservatory

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# AN INTERNATIONAL TRIUMPH! LEONARD BERNSTEIN NEW YORK PHILHARMONIC / SHOSTAKOVITCH SYMPHONY NO. 5

COLUMBIA MASTERWORKS

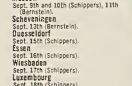
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COLUMBIA MASTERWORKS

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## TOUR ITINERARY

**Left New York**
August 3, 1959
**Athens**
Aug. 5th and 6th. Bernstein conducting.
**Baalbek**
Aug. 8th (Schipers cond.) and 9th (Bernstein cond.)
**Istanbul**
Aug. 11th and 12th (Bernstein).
**Salonika**
Aug. 13th (Bernstein).
**Salzburg**
Aug. 16th (Bernstein).
**Warsaw**
Aug. 18th, 19th, 20th (Bernstein).
**Moscow**
Aug. 22nd, 23rd, 25th, 26th (Bernstein).
**Leningrad**
Aug. 28th, 29th, 30th (Bernstein) and Aug. 31st, Sept. 1st and 2nd (Schipers).
**Kiev**
Sept. 4th and 5th (Schipers) and 6th (Bernstein).
**Moscow**
Sept. 9th and 10th (Schipers), 11th (Bernstein).
**Scheveningen**
Sept. 12th (Bernstein).
**Duesseldorf**
Sept. 15th (Schipers).
**Essen**
Sept. 16th (Schipers).
**Wiesbaden**
Sept. 17th (Schipers).
**Luxembourg**
Sept. 18th (Schipers).
**Paris**
Sept. 20th (Bernstein).
**Basle**
Sept. 21st (Bernstein).
**Munich**
Sept. 22nd (Bernstein).
**Belgrade**
Sept. 23rd (Bernstein).




*Poster announcing Istanbul Concert.*

**Zagreb**
Sept. 26th (Bernstein).
**Venice**
Sept. 26th (Bernstein).
**Milan**
Sept. 28th and 29th (Bernstein).
**Hamburg**
Sept. 30th (Bernstein).
**Berlin**
Oct. 1st (Bernstein).
**Oslo**
Oct. 2nd (Bernstein).
**Helsinki**
Oct. 4th (Bernstein).
**Turku**
Oct. 5th (Bernstein).
**Stockholm**
Oct. 6th (Bernstein).
**Goteburg**
Oct. 8th (Bernstein).
**London**
Oct. 10th (Bernstein).
**Arrive Washington, D.C.**
Arrive Washington, D.C. October 12, 1959
**Washington**
Oct. 12th (Bernstein).
**Return to New York**
Return New York October 13, 1959

The publisher is Leeds Music Corp. (ASCAP) and the timings are as follows:

Side I
Moderato—11:15
Allegretto—4:55

Side II
Largo—15:35
Allegro non troppo—8:55

## BERNSTEIN AND PHILHARMONIC SCORE INTERNATIONAL TRIUMPH

### Eight Week Tour of Europe and Near East Capped by Twenty Day Tour of Soviet Union



*Leonard Bernstein applauds with audience in Moscow*

On Oct. 12th Leonard Bernstein and the New York Philharmonic completed a musical expedition through seventeen countries in Europe and the Middle East. The one hundred and six members of the orchestra returned home with echoes of the ovations that followed each of the fifty concerts they performed in twenty-nine cities still ringing alike in their ears and in the press reports of the nations where they were heard.

Under the auspices of the President's Special International Program for Cultural Presentations, the musicians covered not only what was called the tour "likely to go down as the most successful of all time" by *Time* magazine but also a resounding diplomatic coup. More expressions of friendship and goodwill have rarely been heard by U. S. personnel of any skill on any assignment. One example: after a concert in Russia, as Bernstein stepped out for his sixth bow, already laden with flowers, he received from a woman in the audience a small doll. Inside its skirt were inscribed these words: "Thank you for our joy."



*Leonard Bernstein in Athens*

Opening its tour in Athens the orchestra played its first concert in the open air theatre at the foot of the Acropolis, as if in tribute to the Greek ideals of mind and spirit. "Concerts like these," one typical critic said, "do not satisfy only the most demanding musiclover, but inspire the audience with a feeling of worshipping veneration on the one hand and of thrilling enthusiasm on the other." At the Athens concert a halt had to be called after three encores to allow the exhausted performers a rest. "We are very tired from a long plane flight," Mr. Bernstein explained to his audience. As he left the platform a member of the audience was heard to shout, "A new god has come to Athens!"

In Lenox, where the Baalbek Festival was underway, the chairman of the organization expressed open admiration for the tremendous enthusiasm generated by the Philharmonic appearance. "I want to cry," he is quoted as saying. "Everything now will be anticlimactic."

In Turkey the police had to be called out to protect the orchestra members and audience from the surging crowds. In Salzburg and Warsaw, as everywhere along the line, sold out houses were the rule, and in Salzburg the Orchestra was treated to a standing ovation, a rare event in this city of traditionally exacting musical criteria.

**On to Moscow**

But it was when Bernstein and the Philharmonic moved into Russia that the eyes of the world focused most sharply upon them. The best Soviet musical people turned out to hear and witness conductor and orchestra. Kabalevsky, Khachaturian and Kogan turned in sizable articles to the official Soviet papers. Poet Boris Pasternak, in isolation since his public chastisement for his novel *Doctor Zhivago*, made his first public reappearance for the final Moscow concert, at which composer Dmitri Shostakovitch turned up on the platform to share in the applause after a rousing performance of his Fifth Symphony. At each concert in Leningrad there were approximately eight hundred standees, and Bernstein's side tour of the famed Rimsky-Korsakov conservatory was accompanied by the entire faculty.

Perhaps the most exciting moment of the many exciting moments which orchestra, conductor and audiences experienced was the first Moscow concert. "The applause," reported Osgood Carruthers to the New York *Times*, "started at the beginning, when Mr. Bernstein directed the Soviet national anthem in a bright, quick-tempoed way that most in the audience had never heard before. But the enthusiasm rose to an almost overwhelming peak at the final great crescendo of the last number of the program, Shostakovich's Fifth Symphony. Mr. Bernstein was called back dozens of times to take bows. He received bouquets. He threw kisses to the audience and then, following the Russian's own custom, he bowed to applaud with them."

One such extra-audience and conductor applauding each other and the magnificent orchestra—went on for many minutes.

The road back—which led through France, Yugoslavia, Italy, Germany, Scandinavia and England—was a long airborne march of triumph. To the music made by the orchestra the response was everywhere tremendously enthusiastic. But there was more to the tour than that. As Carlos Moseley, the Associate Managing Director of the Philharmonic expressed it in an article for the New York *Herald Tribune*, "The success of the mission of spreading good will has been accomplished in exceptional fashion seems beyond dispute. Recent world developments have led one Western European newspaper to comment: 'With the New York Philharmonic the meeting of U. S. and Soviet music on the same program tonight, the international ice has been broken for the forthcoming meeting of Eisenhower and Khrushchev.'"

## BERNSTEIN BIRTHDAY MARKS TRADITION-SHATTERING CONCERT

On the evening of his forty-first birthday Leonard Bernstein presented to his audience and the music-loving population of the Soviet Union a feat shattering traditions and drew wild acclaim. In Moscow's formidable Tchaikovsky Conservatory he presented two Stravinsky works that had been, if not banned, certainly long neglected in the Soviet Union. The conductor broke with tradition by turning to address the audience in a brief description of the riotous reception of one of these works, *Le Sacre du printemps*, in its premiere performance in Paris, depicting it as the cause of "a musical revolution five years before your own revolution. Then five years after your revolution," he continued, "Igor (Stravinsky) created another revolution by turning to the neoclassic form—no longer Russian in mood or the final accident folklore but going back to Bach and Handel for his roots." This was by way of introducing the second Stravinsky work, the Concerto for Piano and Wind Orchestra.

During the day gifts and expressions of appreciation had poured in to Mr. Bernstein's headquarters from Soviet and American friends alike. But, in the conductor's words, his most magnificent present was "the truly fabulous and unexpected reaction of these people tonight."

## RUSSIAN PAPERS APPLAUD ORCHESTRA AND CONDUCTOR

### Pravda and Izvestia Hail Extraordinary Musicianship Of Entire Ensemble

Reviews of the concerts of the touring Philharmonic published in the Russian press were, with few exceptions, wildly favorable to the orchestra, its conductors, and the interpretations presented to the Russian public in Moscow, Leningrad and Kiev. In a signed article for *Izvestia*, Aram Khachaturian cited "the extraordinarily wide range of the music performed by the New York orchestra." "This orchestra," he continued, "consists of marvelous musicians, many of whom are surely great artists. At the same time their ensemble is wonderful. The timing of the orchestra is faultless; listeners are captivated by the purity of intonation and the beauty of tone of the solo instruments."

**Pravda lauds Bernstein and Shostakovich Fifth**

Leonid Kogan, writing in *Pravda*, described Leonard Bernstein as "a sparkling representative of the conductors of the young school. In his classical interpretations happily there is to be found great musicality, a genuine temperament and in Mr. Bernstein's the most different musical styles. He subtly feels the nuances of composers, including the pianissimo and the powerful forte passages. One feels that the orchestra understands him fully, and this single breath of the conductor and the musicians produces a great impression. . . . We were surprised by the depth of feeling and the wonderful musical conception in the interpretation of the Fifth Symphony of D. Shostakovitch. The virtuoso bravura and the fiery rhythms of the Scherzo, the philosophical contemplativeness of the third slow movement, the dramatic intensity of the Finale—all these carried one away in the performance by Bernstein." The *Pravda* article also cited John Corigliano for his excellent solo work in the Shostakovitch Symphony.

**Vechernyi Leningrad gives Bernstein lead**

A long and detailed biography of Mr. Bernstein's early years, first works, associations with elder conductors and rise to leadership of the Philharmonic appeared in *Vechernyi Leningrad* (Evening Leningrad) September 6th under the title "The New York Orchestra." The article went on to discuss some of the American works that were being presented to Soviet audiences for the first time and, conversely, the interpretation of Russian works by the orchestra. "We are glad that Bernstein loves and understands Soviet music," it stated. "Judging by his performance on the Leningrad opening night of the Scherzo of the Shostakovitch Fifth, as an encore, the conductor brings much new to the traditional manner of interpretation of this work. He interprets this music with great plasticity, clarity and fire, stressing the warmth and spontaneity hidden in it."

"Music being born onstage"

"To characterize the performing style of the New York Orchestra," the Leningrad article continued thoughtfully, "it is necessary first of all to stress that it is not something apart from the style and appearance of the orchestra. It is astonishing how in a short time (Bernstein has led the orchestra about a year) the orchestra has succeeded in establishing such profound contact with its conductor. . . . The most valuable characteristic of conductor and orchestra is the desire for unusual, emotionally 'open' musical communicativeness. It seems that music is being born on the stage in a vivid artistic surge. The high discipline, the irreproachable cohesion, the ideal timing, the complete concentration, and with no inner tightness! Every player seems to feel himself a soloist, expressing the essence of the music in correspondence with his individual understanding and feeling."

## KABALEVSKY REVIEWS THE FIRST CONCERTS

### Article Published in Literaturnaya Gazeta

In an article published in the *Literaturnaya Gazeta* August 29th, 1959, Dmitri Kabalevsky summed up his reactions to the first series of Philharmonic concerts in Russia. The article began by mentioning the three concerts that had been given by the Philharmonic—and summing up: "One thing can be said: all three orchestras worthily upheld the reputation of the U.S. as a country of high symphonic culture."

**On the Shostakovich Fifth**

The latter part of the review was given over in large part to a discussion of the local reaction to the orchestra's rendering of the Shostakovich Fifth Symphony. "With amazing absorption," it read, "as if creating before our eyes this monumental symphonic drama, the orchestra moved along, submitting to the artistic will of the conductor, from one part to another, from one climax to the next. Not a single detail of the



*Composer Dmitri Shostakovitch*

score escaped Bernstein's attention, and at the same time the breadth of the performance was so great as to be rarely heard in performances of this symphony. As for the tragic peak of the symphony in its third movement, it is only a very talented and human artist who can achieve such an overflowing and tragic musical performance."

**Difference cited**

"On the occasion of the performance of the last part of the last movement," Kabalevsky continued, "an argument arose among musicians in the audience: Bernstein deprived the finale of its characteristic festivity and solemnity!' some objected. 'But he added a dynamism which the piece lacks!' others said approvingly. Yes, of course, having played the finale differently from what we are accustomed to hear, Bernstein entered into a dispute with our established tradition. Well, the same has happened with the music of great masters of the past: the tradition set by the first performance, even if it was done by the composer himself, was not always eternal and unbreakable. In this case I am sure that Bernstein's interpretation has disappeared the solemnity which is part of the characteristic of this music, and at the same time, it became apparent that the 'dynamic force' which is part of the leading theme of the finale is so strong that it can fill with its energy the whole movement, and not only its exposition, as it seems only in a 'traditional' conception."

**Finds for Bernstein**

"In addition," the review concluded, "Bernstein's interpretation seems to be nearer to the composer's tempo marks indicated in the score. In any case, in this interesting argument, I completely take Bernstein's side, and also, I am convinced, the side of the music of Shostakovich."

## *Composer's Statement About This Symphony*

In the preface to the score of his Fifth Symphony, Dmitri Shostakovitch wrote the following statement about the meaning of his work. The statement, cited by Howard Shanet in the notes for the program of the first Philharmonic concert in New York after the tour, rends as follows: "The theme of my Symphony is the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man with all his experiences. The finale resolves the tragically tense impulses of the earlier movement into optimism and the joy of living."

Composed in 1937, the work is in four movements: 1) Moderato; 2) Allegretto; 3) Largo; 4) Allegro non troppo.

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Stereo

COLUMBIA MASTERWORKS

Leonard Bernstein

New York Philharmonic

Prokofiev: Peter and the Wolf

Narrated by Mr. Bernstein

Tchaikovsky: Nutcracker Suite



Photo by Columbia Photo Studio / Henry Parker


Stereo
COLUMBIA
Leonard Bernstein
New York Philharmonic
Tchaikovsky: Nutcracker Suite
Prokofiev: Peter and the Wolf
Narrated by Mr. Bernstein
Photo by Horn / Griner

BC 1153

EPIC STEREORAMA

1.50

"...expert virtuoso; her rhythm superb, her confidence epochal." NEW YORK TIMES

# VIDA CHENOWETH

## Classic Marimbist

BACH: CHORALE: SONATA

TELEMANN: CANONIC SONATA
(with Samuel Baron, flutist)

FISSINGER: SUITE FOR MARIMBA

MUSSER: PRELUDE; THREE ETUDES

GOODRICH: OCTAVE ETUDE



EPIC STEREO THIS RECORDING IS DESIGNED FOR USE ON 33⅓ RPM STEREOPHONIC REPRODUCERS. Library of Congress catalog card number R61-365 applies to this record. Stereo BC 1153

Produced by Jane Friedmann

# VIDA CHENOWETH

## Classic Marimbist

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Monaural—LC 3818

side 1

Bach: Chorale—"Herzliebster Jesu"

Bach: Sonata in G Minor

Telemann: Canonic Sonata in A Major
(with Samuel Baron, flutist)

side 2

Alfred Fissinger: Suite for Marimba

Lorraine Goodrich: Octave Etude in D Minor

Clair Musser: Prelude in G Major Etude in C Major
Etude in B Major Etude in A-flat Major

### THE ARTIST

Vida Chenoweth chose the marimba as her instrument because it was a challenge: "In the little town of Enid, Oklahoma, where I was born, father sold musical instruments. For our Sunday entertainment, we were taken to the store where we could play the instrument of our choice. I was studying piano, but an infected finger prompted me to try the marimba and I became fascinated. A marimba teacher lived in our town. I studied with him for about a year, when he left for lack of business. From then on, it was a matter of applying everything I knew about the piano and music to the marimba. I had to devise my technique as I went along." Miss Chenoweth was the first to play polyphonically on the instrument, and to learn to do that required tremendous patience. It took her nine months to work out her first Bach chorale. "Bach has opened up all the technique of the marimba for me. I learned, for instance, to do mordents with two mallets in one hand—a feat which I was told couldn't be done. The Bach I play is already so beautifully outlined for the marimba that I don't have to alter it. I play all music exactly as written; I never transcribe or adapt. I find, too, that there is no end to striving for new colors."

This devoted young musician—slight, with sparkling blue eyes, of Welsh descent and charmingly frank of manner—has not had an easy time gaining acceptance for the unusual instrument whose difficult technique she has so thoroughly mastered. Her debut on November 18, 1956 at New York's Town Hall was made without the usual fanfare, but the audience soon realized that it was in the presence of an artist of unusual gifts. Nor were the critics long in following suit: "She is an expert virtuoso: no false notes were detected, her rhythm superb, her confidence epochal" (Harold C. Schonberg, New York *Times*); "...every inch an artist" (Louis Biancolli, New York *World-Telegram and Sun*); "...a star performance and a bewitching one—no question of that" (Jay S. Harrison, New York *Herald Tribune*).

Today Miss Chenoweth has shown that her faith in the marimba as an instrument worthy of concert hall status has been fully justified—her crowded schedule of concert engagements is ample proof. She has become to the marimba what Segovia is to the guitar.

### THE INSTRUMENT

The marimba, one of the world's oldest musical instruments, comes to us from the jungle. One of its forerunners was a Hindu ceremonial instrument used as long ago as 2,000 B.C. Although its exact origin is unknown, it is native to China, The East Indies, Africa and Latin America.

In Java, Bali and Africa, the counterpart of the marimba forms the nucleus of the orchestra. It is played from a seated position in these countries but in Latin America the player stands. The instrument as we know it is directly descended from the Guatemalan marimba. It has 49 keys made of tropical rosewood, each tuned by precise filing. Below each key is a tubular resonator of metal that sustains and amplifies the tone once the key has been struck. (These resonators distinguish the marimba from its close relative, the xylophone.) The mallets have flexible handles with heads of rubber (for percussive sounds) or yarn (for rich, legato sonorities). The player may employ as many as six mallets at a time, although four or two are more usual and less unwieldly.

Although the marimba has been thought of primarily as a supplement to the percussion section of the orchestra, Miss Chenoweth demonstrates its soloistic capabilities by producing an exceptionally wide range of musical expression, particularly a mellow bass, sustained legato, and simultaneous melodic lines.

### THE MUSIC

The Chorale is a setting by Bach of the hymn "*Herzliebster Jesu, was hast du verbrochen*" for four vocal parts. The Sonata in G Minor for unaccompanied violin is played note for note, as Bach wrote it—as is the Chorale. The four movements are *Adagio*, *Fuga*, *Siciliano* and *Presto*. The Canonic Sonata in A Major by Georg Philipp Telemann (1681-1767) was composed for two unspecified instruments and is usually played by two violins or two flutes (without continuo). Miss Chenoweth is joined by Samuel Baron, flutist, in this work, which consists of a *Vivace*, *Cantabile* and *Scherzando*.

The remaining compositions in this recital were originally conceived for the marimba. The four-movement *Suite for Marimba* by Alfred Fissinger is unique—the first polyphonic piece written for the instrument.

Composer Clair Musser is also an acoustical scientist and founder of the Chicago firm that manufactures marimbas. His etudes for the marimba are characterized by Miss Chenoweth as "scherzo-like, Mendelssohnian, facetious."

The single *Etude* by Lorraine Goodrich is a study in the difficult technique of adjusting the mallets to varying octave spans in rapid octave passage work. (No two octaves on the marimba are equidistant.)

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

| SIDE I | |
|---|---|
| BACH: CHORALE—"HERZLIEBSTER JESU, WAS HAST DU VERBROCHEN"—Public Domain | 2:14 |
| BACH: SONATA IN G MINOR, B.W.V.1001 – Public Domain | |
| Adagio | 3:02 |
| Fuga (Allegro) | 4:37 |
| Siciliano | 2:25 |
| Presto | 3:50 |
| TELEMANN: CANONIC SONATA IN A MAJOR—Public Domain | |
| Vivace | 2:05 |
| Cantabile | 2:15 |
| Scherzando | 2:50 |
| | 23:53 |

| SIDE II | |
|---|---|
| ALFRED FISSINGER: SUITE FOR MARIMBA—Alfred Fissinger | 4:55 |
| Rather slowly | 1:50 |
| Fast and jaunty | 3:37 |
| Moderately slow—Simply | 1:15 |
| Very fast—With dash | 1:37 |
| LORRAINE GOODRICH: OCTAVE ETUDE IN D MINOR—Lorraine Goodrich | 1:33 |
| CLAIR MUSSER: PRELUDE IN G MAJOR, Op. 11, No. 3—Gamble Hinged Music Co. (ASCAP) | 1:10 |
| CLAIR MUSSER: ETUDE IN B MAJOR, Op. 6, No. 9—Gamble Hinged Music Co. (ASCAP) | 1:00 |
| CLAIR MUSSER: ETUDE IN C MAJOR, Op. 6, No. 10—Gamble Hinged Music Co. (ASCAP) | 2:00 |
| CLAIR MUSSER: ETUDE IN A-FLAT MAJOR, Op. 6, No. 2—Gamble Hinged Music Co. (ASCAP) | |
| | 19:53 |

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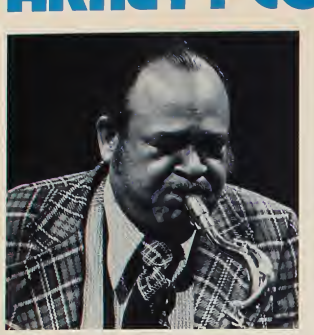
# ARNETT COBB

# the wild man from texas



CLASSIC JAZZ 183
Licensed by Black and Blue

# ARNETT COBB



## the wild man from texas

**PERSONNEL:**
**Arnett Cobb, tenor sax**
**Wallace Davenport, trumpet**
**Booker Cooper, trombone**
**Eddie Chamblee, tenor sax**
**Earl Warren, alto sax**
**Milt Buckner, organ, vibes**
**André Persiany, piano**
**Roland Lobligeois, bass**
**Panama Francis, drums**

Smooth Sailing and Nearness of You
are arranged by André Persiany

Tenor sax solos: Where or When:
Arnett Cobb (16 bars), Eddie
Chamblee (16 bars), A.C. (16),
E.C. (16), Milt Buckner (32), A.C. (32)

Recorded at Condorcet Studio, Toulouse,
on May 6th 1976 (A1-A3)
and Barclay Studio, Paris, on May 12th (B1 - B3),
May 20th (A2) and May 30th (B2) 1976.

Supervised by Jacques Morgantini.
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Cover Illustration: Woodrow Nash

cj 102
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**Side One**

**SMOOTH SAILING** (ARNETT COBB) 7'08

**DUTCH KITCHEN BOUNCE** (ARNETT COBB) 4'50

**FLYING HOME N° 2** (HAMPTON-GOODMAN) 8'20

**Side Two**

**WHERE OR WHEN** (RODGERS-HART) 6'28

**THE NEARNESS OF YOU** (H. CARMICHAEL-N. WASHINGTON) 6'33

**GHOST OF A CHANCE** (YOUNG-WASHINGTON-CROSBY) 4'57

Arnett Cobb is one of the most cheerful, warm and humorous musicians engaged in the business called jazz. Unlike most of those who sing the blues about the dues they've paid, Cobb has really had a whole lot of pain, bad luck and trouble, far more than any one man might expect in a lifetime. Yet whenever adversity struck him down, he emerged from the hospital prepared to blow, and swing, and fight again. The Lord certainly gave him the strength to bear his crosses. Or perhaps a better word for the gift would be courage.

Nowadays he swings across the stage to his chair on a pair of crutches, and lays them down. Most of the time, slightly hunched, he will stand on his own two feet to take his solos. The music that emerges from his horn communicates with equal power on two levels, the lyric and the rhythmic. He likes to play ballads in a breathy subtone, phrasing the melody so that it swings, and then increasing the rhythmic emphasis as his improvisation develops chorus by chorus. If he gets carried away by emotional stress, he will often return to the melody and exit with a quiet theme statement, just as one of his idols, Ben Webster, liked to do. In between, there may well have been some outrageous quotations, apparently delivered deadpan unless you caught the twinkle in his eye.

There has been a great deal written about the "big sound" of tenor saxophonists born or raised in Texas. It is a big state, of course, and a big sound is appropriate to it, but Arnett Cobb offered an explanation of how the sound came into being in his case: "When I was a kid, I used to take my horn, the music and the music-stand out on the prairie back of the house. I'd practice by the hour out there!"

In the earliest beginnings of jazz, the New Orleans musicians who played on the streets were famous for their big, carrying tones. A familiar, possibly apocryphal story tells how Buddy Boiden could be heard clear across the river from Algiers, and on hot, still nights sounds have a freakish way of traveling. But the basic model for most of the Texas tenors was the man from St. Joseph, Missouri, the man with the biggest tone of all—Coleman Hawkins. Herschel Evans, Buddy Tate, Budd Johnson, Jesse Powell, Maurice Simon and even Booker Ervin were all spiritually descended from him, although in later years the younger men would show the influence of Lester Young and others, too. Illinois Jacquet owed something to Hawkins via Herschel Evans, and Arnett Cobb's inspiration stemmed the same source via Joe Thomas, his close friend in Jimmie Lunceford's band. (For some strange reason, the importance of Lunceford's chief stars—Willie Smith, Trummy Young, Sy Oliver and Joe Thomas—tends to be minimized by latterday historians, but these four exerted a widespread influence in the '30s and early '40s.)

Cobb's senior by some nine years, Thomas was an exciting and determined swinger, one who really believed, like Ellington, that "it don't mean a thing if it ain't got that swing." Born in Uniontown, Pennsylvania, in 1909, he too was influenced by Hawkins, and also by Lunceford's great lead alto, Willie Smith, just as Ben Webster was first influenced by Hawkins and then by Ellington's alto giant, Johnny Hodges. Thomas simplified the Hawk style in order to swing to the utmost, and he developed a very personal tone that had an arresting vocal quality. Hawkin's vocalized tone and singing lines were a major inspirational factor in the '30s, but in assimilating it musicians like Thomas and Chu Berry still managed to preserve their own individuality. Despite the pronounced vocal character of his tone, too, Arnett Cobb is always easily distinguishable from Thomas, but in terms of attack the two are truly soul brothers.

The entwining history of the great tenor saxophonists is thus full of surprises. The saxophone, for example, was not Cobb's first instrument. Born in Houston, Texas, in 1918, he was first taught piano by his grandmother and then studied violin, but the look of the saxophone attracted him and by the time he was fifteen he was proficient enough on it to join the local band of Frank Davis. His next step was to Chester Boone's band for two years, and from there he went to Milt Larkins's for nearly six. Larkins had played trumpet with Boone and in 1936 he got the opportunity to take a big band into a Houston ballroom. This band was to prove a remarkable incubator of talent. From it, Cleanhead Vinson went to Cootie Williams, and Illinois Jacquet to Lionel Hampton. Jacquet had been playing alto saxophone with Larkins, but he switched to tenor and was an overnight sensation on *Flying Home*, although it was another Texas tenor, Budd Johnson, who played on Hampton's first record of that number. Meanwhile, Cobb had turned down an offer to take Herschel Evans's chair with Count Basie. The Larkins band was a success, toured the country, played at the Apollo Theatre in Harlem, and then secured a long engagement at the Rhumboogie in Chicago. The onset of W.W. II brought problems, however, and in 1942 Cobb accepted an offer from Lionel Hampton to take Illinois Jacquet's place.

The excitement Jacquet had caused made the fans debate the possibility of anyone successfully filling his chair, but in a very short time Arnett Cobb proved he was more than capable. Extending Jacquet's original solo, he was soon creating more excitement than ever, and *Flying Home No. 2* was the recorded proof. He became known as "The Wild Man of the Tenor Sax," his uninhibited blowing making him a major asset of Hampton's band for five years.

He formed his own small group in 1947 and recorded hits like *Dutch Kitchen Bounce* and *When I Grow Too Old to Dream*, but was forced to disband to undergo a protracted period of hospitalization the following year, a result of a spinal injury as a child. He got another group together in 1951 and had more than recaptured lost ground when, in 1956, he had a serious automobile accident and broke both legs. His doctors advised him to give up playing; but he began touring again in 1957, this time with crutches. It made work hard and tiring for him, so from 1958 onwards he stayed home in Houston for long periods, playing local gigs, leading his own group, teaching, and sitting in with visiting bands like Ellington's—all between further spells of hospitalization.

In 1973 he went to New York to play in a concert with Illinois Jacquet and his brother, and then on to France for a tour instigated by Jean-Marie Monestier, the sagacious proprietor of Black and Blue records. The French had never forgotten his work with Hampton, and now they were astonished and delighted to find him playing as well as ever. He was reunited there with his old friend and associate in the Hampton band, organist Milt Buckner, whose career had received a new lease of life in Europe, just as Sidney Bechet's had years before Cobb returned in 1976, when this album was made, and a year later was the veritable sensation of the Nice Festival. Opportunities for him to be heard were also occurring more often in his own country. At the last night of the 1978 Newport Jazz Festival in New York, he participated in a tribute celebrating Lionel Hampton's fiftieth anniversary in the music business. The Carnegie Hall audience gave him a standing ovation for his solos, which included one on *The Nearness of You* as here. A couple of days later, he was off to Nice again!

In between such jaunts, he can be found in his hometown, more than likely blowing up a storm at the Club la Veek on Blodgett Street, where everybody in the room seems to be his friend, including the tall, lean men who keep their big Texas hats on as they dance energetically with girls half their age. Arnett leans back on his chair while the organist takes a couple of choruses. He is smiling. After all, life is to be lived, and life is to be enjoyed.

This set divides Arnett Cobb's chief musical impulses neatly by putting the more rhythmical material on the first side, the more lyrical on the second. *Smooth Sailing*, *Dutch Kitchen Bounce* and *Flying Home No. 2* are three of the numbers for which he is most famous, and they are given definitive, swinging treatment. No matter how often he plays them, Cobb finds fresh ideas as he improvises. Different accompanists result in different routes being taken. Like *The Nearness of You*, *Smooth Sailing* was effectively arranged by pianist André Persiany. Eddie Chamblee, who was one of Cobb's successors in the Hampton orchestra, plays the bridge in the climactic choruses of *Flying Home*, and the second sixteen bars in each of the first two choruses of *Where or When*. For the most part, however, the band's role is supportive while the stars, Cobb and Buckner, are in the foreground. The latter not only plays organ in his inimitable manner, but also vibes in a sparkling style reminiscent of their onetime leader, Lionel Hampton. A rapport derived from long association is not hard to understand, but what is a little surprising is the undiminished drive and enthusiasm these two veterans still possessed and revealed in the course of this happy encounter. As you will hear, they were cooking, not just going through the motions on old routines.

—STANLEY DANCE
author of *The World of Swing*
(Charles Scribner's and Sons)

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abc Westminster Gold

# HOMAGE

TO

ARTUR RUBINSTEIN

AND

VLADAMIR HOROWITZ

ARTHUR MAC KENZIE, PIANO



Westminster Gold

WGS-8261

# HOMAGE

TO

## ARTUR RUBINSTEIN

AND

## VLADAMIR HOROWITZ
## ARTHUR MAC KENZIE, PIANO

**Side One:**

HOROWITZ: Danse Excentrique ..... 2:23
SCARLATTI: Sonata in E, Longo 430 ..... 3:18
JELOBINSKY: Nocturne, Op. 19, No. 2 ..... 2:20
LISZT: Valse Oubliée ..... 2:44
SCRIABIN: Etude in C-sharp minor, Op. 2, No. 1 ..... 2:49
HOROWITZ: Variations on Themes from Bizet's Carmen ..... 3:42

**Side Two:**

CHOPIN: Sonata No. 3 in B minor, Op. 58 ..... 24:56
1st movement (Allegro maestoso)
2nd movement (Scherzo: molto vivace)
3rd movement (Largo)
4th movement (Finale: Presto, non tanto)

Engineer: Scott Kent
Music Consultant & Technical Consultant: Michael Kramer
Steinway Piano by Arthur MacKenzie
Cover Photo: William Frewald
Liner Notes by: Harry Neville

**THE ARTIST**

Arthur MacKenzie began his musical studies when he was six with his mother, a former coloratura soprano and soloist of the Metropolitan Opera. He comes from a musical family, for his father, a Boston businessman, can boast of a professional musical career too: he played the piano for the silent movie theaters while attending Harvard College. MacKenzie began formal musical training when he was eight, but he was interested also in painting. His talent won him several art awards and for a time he considered pursuing a career as a professional artist. When he was fifteen, there occurred two important events which changed his mind. "My first exposure to the concert world," he says, "was a recital by Vladimir Horowitz in Boston's Symphony Hall on December 3, 1944. Two months later I heard Arthur Rubinstein in recital. At any age the effect of their playing is overwhelming. As a young boy who was hearing both of them within such a short period of time, I had no chance of recovery. It was because of their inspiring genius that I entered upon the pursuit of a musical career."

MacKenzie then studied piano and composition with George Cohen of Boston. Eventually he became a well known recitalist in the New England area, where he has also appeared twenty-seven times as soloist with the Boston Pops Orchestra. He undertook his first tour of European cities in 1956, a tour from which he received many glowing press notices. After the tour, however, he found that more and more he wanted to compose music. Concert work left little time for anything else, so he decided to "retire" from performing in order to devote his full energies to studying composition and to writing as much as possible. His career at this point became a multi-faceted thing: he wrote commercials, jingles, pop music and arrangements for recordings—as well as the serious music he composed mainly for himself.

In the meantime, MacKenzie had met Arthur Rubinstein, who in 1965 invited him to visit in his New York home. Of this visit MacKenzie says: "Having retired several years from an active concert career in order to devote all my time to composing, I took the opportunity to play some of my compositions. I wanted to persuade him to play something I had written. Instead, he persuaded me to return to the concert stage once again, as well as to continue my own writing." As a result, MacKenzie made his New York debut in 1966 and has concertized in Europe and the United States every season since.

Vladimir Horowitz became interested in MacKenzie's career after it came to his attention that a young pianist was performing some of the Horowitz transcriptions. Eventually, the two met, and Horowitz, like Rubinstein, lent kindly advice and encouragement. "In effect," states MacKenzie, "I owe my musical career to the inspiration and help of these two musicians—the two greatest pianists of our day and perhaps of all time."

**THE DEDICATION**

"Arthur Rubinstein is universally associated with the music of Chopin, and I personally associate Rubinstein especially with the music of the Third Sonata, which I have heard him play more often, probably, than anyone outside his family. Because of that and because I have played it for him in person, I present this recording of the sonata in homage to his genius.

"Horowitz is well known for his ability to play the most gigantic pieces of the repertory with complete ease and control. He is also one of the greatest of miniaturists, a pianist who takes the same care with the smallest piece that he would take with a Brahms concerto. In homage to Horowitz I have recorded works, mostly miniatures, by a variety of composers with whom he is closely associated. Two of these—the Danse Excentrique and the Variations on Themes from Bizet's "Carmen"—are by Horowitz himself."

**THE MUSIC**

CHOPIN: SONATA NO. 3 IN B MINOR, OP. 58. Chopin's Third Sonata was written during the summer of 1844. The only work he produced that year, it is dedicated to the Comtesse de Perthius. The movements correspond to those of the more famous Second ("Funeral March") Sonata—Allegro, Scherzo, Largo and Presto—but on the whole this is a grander, more virtuosic and better integrated conception than Op. 35. The finale is especially impressive: a rondo that acquires demonic intensity and momentum through the increasingly animated accompaniment.

HOROWITZ: DANSE EXCENTRIQUE. This appears to be the only one of Horowitz's strictly original compositions ever to have been recorded. It exists in the present version and in a performance by the composer dating from March 4, 1930. From John Pfeiffer's annotations for the latter version (RCA LM-2992) we learn that it was composed when Horowitz was eighteen years old and still an aspiring composer. It was written in the course of a single afternoon for Horowitz' brother, who had requested it as a special dance for a party he was giving. Rachmaninoff is reported to have had a special fondness for this droll confection of his younger friend and colleague.

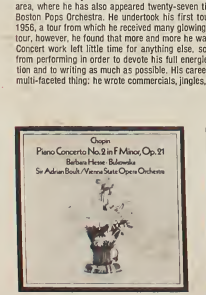
SCARLATTI: SONATA IN E, LONGO 430. Horowitz has said of Scarlatti that as a composer he comes from nowhere. "His freshness and unbelievable daring in the use of harmony and rhythm make him one of the most original composers of his century"—words that are surely borne out by the present work. In his catalogue of 555 Scarlatti sonatas, arranged in "approximately chronological order," Ralph Kirkpatrick assigns the rank of 531 to this one, an **Allegro** in six-eight time. The probable date of its composition is 1757, when the composer would have been in his 70's.

JELOBINSKY: NOCTURNE, OP. 19, NO. 2. Born in Tombov, Russia, in 1913, Valarie Jelobinsky has composed prolifically in all the major forms: operas, concertos, symphonies, as well as solo and chamber works. The Nocturne performed here by Arthur MacKenzie is the second of a set of "Six Short Etudes." These were composed in 1933 and introduced a few years later in the United States by Vladimir Horowitz.

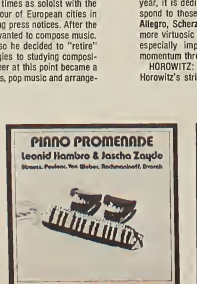
LISZT: VALSE OUBLIEE. During the last years of his life Liszt wrote four **Valses Oubliées**, of which the present one, dating from about 1881, is the first. It is the only one of the late piano works that has in any sense become popular. The tentative harmonies and distantly recalled themes make it a perfect musical representation of bittersweet nostalgia.

SCRIABIN: ETUDE IN C-SHARP MINOR, OP. 2, NO. 1. During his brief lifespan of forty-three years Alexander Scriabin evolved a highly individual musical language, a language which, though striking, had little effect on succeeding composers. It was a language too that had hardly any precedent in the work of other composers or, for that matter, in Scriabin's own early work, which has often been labelled Chopinesque. Though understandable, the label is not entirely just to the spontaneity and integrity of such works as the present etude, a study in legato octave playing.

HOROWITZ: VARIATIONS ON THEMES FROM BIZETS "CARMEN." Unlike many other writers of operatic fantasies for the piano, Horowitz presents no overview of Bizet's masterpiece. Instead he confines himself to the tavern of Lillas Pastia, where at the beginning of Act II Carmen and her gypsy friends sing and dance in the company of the brigands. The work's technical difficulties present a formidable task to any pianist. Indeed, Arthur MacKenzie, whose repertory includes all the Horowitz transcriptions, feels that this one is the most difficult of them all. "It doesn't allow you a second to relax," he says. "To bring it off, you need total concentration and the luck of a good day."



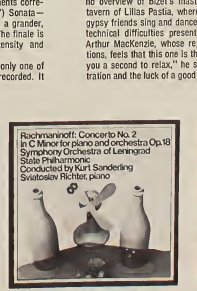

WGS-8190 CHOPIN: PIANO CONCERTO NO. 2



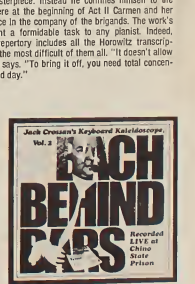

WGS-8194 PIANO PROMENADE: STRAUSS, DVORAK, RACHMANINOFF, PAGANINI




WGS-8199 CHOPIN: BEST OF VOL. II, Bakst, Bukowska, Fou Ts'ong, Badura Skoda




WGM-8231 RACHMANINOFF: CONCERTO NO. 2 IN C MINOR, OP. 18




WGS-8255 KEYBOARD KALEIDOSCOPE, VOL. II JACK CROSSAN

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# I WISH MY COFFEE WAS WHISKEY

1 I WISH MY COFFEE WAS WHISKEY
2 WHAT KIND OF GIRL
3 SHE KNEW
4 REMODELED COWBOY
5 FALLEN ANGEL
6 YOU CAN'T GO HOME AGAIN
7 YOU GOT ME ON THE RUN
8 THE BEST ONE
9 COLD DESERT HIGHWAY
10 JEANNIE
11 STEP UP TO THE MICROPHONE

## JOHN STUART



# JOHN STUART

## I WISH MY COFFEE WAS WHISKEY



*1* I WISH MY COFFEE WAS WHISKEY *2* WHAT KIND OF GIRL *3* SHE KNEW *4* REMODELED COWBOY *5* FALLEN ANGEL *6* YOU CAN'T GO HOME AGAIN *7* YOU GOT ME ON THE RUN *8* THE BEST ONE *9* COLD DESERT HIGHWAY *10* JEANNIE *11* STEP UP TO THE MICROPHONE

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FEELING THE SOUL OF:

OTIS REDDING

SAM COOKE

WILSON PICKETT

JERRY BUTLER

1. MIDNIGHT HOUR 2:36
   (W. PICKETT - S. CROPPER)
2. FOR YOUR PRECIOUS LOVE 2:41
   (A. BROOKS - R. BROOKS - J. BUTLER)
3. FA FA FA 2:44
   ( O. REDDING - S. CROPPER)
4. PAIN IN MY HEART 3:56
   MARVIN JR. - A. TOUSSAINT AKA - N. NEVILLE)
5. YOU SEND ME 2:44
   (SAM (L.C.) COOKE)
6. HAPPY SONG 2:48
   (O. REDDING - S. CROPPER)
7. THESE ARMS OF MINE 2:23
   (O. REDDING)
8. I'VE BEEN LOVING YOU TOO LONG 3:10
   (O. REDDING - J. BUTLER)

I WOULD ALSO LIKE TO EXPRESS MY IMMENSE
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AND TO THE GREAT ARTISTS WHO WROTE
AND SANG THESE WONDERFUL SONGS.

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3. FA FA FA
4. PAIN IN MY HEART
5. YOU SEND ME
6. HAPPY SONG
7. THESE ARMS OF MINE
8. I'VE BEEN LOVING YOU TOO LONG



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Fantasy

# WOODY HERMAN

# GIANT STEPS

SIDE 1

F-9432
(Side A)

1. LA FIESTA 5:00
(Corea) Litha/ASCAP
2. A SONG FOR YOU 4:45
(Russell) Skyhill/BMI
3. FREEDOM JAZZ DANCE 3:50
(Harris) Hargrove/BMI
4. THE MEANING OF THE BLUES 5:35
(Troup-Worth) Northern/ASCAP

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# WOODY HERMAN

# GIANT STEPS

SIDE 2

F-9432
(Side B)

1. THE FIRST THING I DO 3:24
(Evans) Lee Cowan Music/BMI
2. THINK ON ME 4:25
(Cables) Contemporary/BMI
3. GIANT STEPS 4:00
(Coltrane) Jowcol/BMI
4. A CHILD IS BORN 3:04
(Jones) D'Accord/BMI
5. BE-BOP AND ROSES 4:25
(Broadbent) Capricorn/ASCAP

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**2. BLACK IS BLACK** 5:03 – Cerrone

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## VARIOUS ARTISTS

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33⅓ RPM
STEREO

HTCL-8

**1. AFRICANISM** 6:05 – Kongas
**2. STANDING IN THE RAIN** 6:01 – Don Ray
**3. JE SUIS MUSIC** 6:04 – Cerrone

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## VARIOUS ARTISTS

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33⅓ RPM
STEREO



HTCL-8

1. **GOT TO HAVE LOVING** 6:05 – Don Ray
2. **GIVE ME LOVE** 6:03 – Cerrone
3. **LOOK FOR LOVE** 6:02 – Cerrone

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# THE BEST OF CERRONE
## VARIOUS ARTISTS

SIDE D
33⅓ RPM
STEREO

HTCL-8

1. **SUPERNATURE** 6:05 – Cerrone
2. **HOUSE OF THE RISING SUN** 6:04 – Relevacion
3. **CERRONE'S PARADISE** 6:02 – Cerrone

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# D'SAUCE
# SO DAMN FREAKY

KG 1 22541

Side 1

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1. JALAPENO SEX MIX 5:22
2. JAZZY COOL DOWN MIX 5:23

Produced by King Goody • Associate Producer: "Sauce"
Lyrics by "Sauce" • Music by Kossie Gardner
Mix by Alvin Speights at D.A.R.P. Studios, Atlanta, GA
Rap by DJ Zoose of Hazardous Howse
Sax Solo (Jazzy Cool Down Mix): Roger Williams
Guitar: Steve Roper • Background Vocals: "Sauce"
Male Background Vocal: J. Barnett
All Songs Administered by Hindu Music, ASCAP

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# D'SAUCE
# SO DAMN FREAKY

KG 1 22541

Side 2

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## 1. CLUB MIX 6:08

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Lyrics by "Sauce" • Music by Kossie Gardner
Mix by Alvin Speights at D.A.R.P. Studios, Atlanta, GA
Rap by DJ Zoose of Hazardous Howse
Sax Solo (Jazzy Cool Down Mix): Roger Williams
Guitar: Steve Roper • Background Vocals: "Sauce"
Male Background Vocal: J. Barnett
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DJ ROB E ROB

PRESENTS

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1) ELEPHANTMAN PONDER RIVER B/W SALTSSHAKER, PUMP IT UP, STANDUP
2) BABYSHAM - VITAMANS, B/W SALT SHAKER, PUMP IT UP, STAND UP
3) BEANIE-DUDE-B/W IMPEACH THE PRESIDENT USE ME, HOTEL

SIDE B:

1) SEAN PAUL - SHAKE DAT THING B/W WESTSIDE CONN., THROW THEY HANDS UP
2) SEAN PAUL- GIMME DA LIGHT - B/W YEAH, FREEKALEEK
3) KANYE WEST B/W HOW DO U WANT IT, ILL E GROUND, I NEED A GRIL

PRODUCED BY DJ ROB E ROB

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Executive Producers: Michael Ostin, Leonard Richardson and Dick Williams

Original version from the Reprise album READY AND WAITING (4/2-45597)

## STAND BY YOUR MAN
## (Edit With Intro) 4:21

(LaBelle/Bensusen/Stober)

Shaun L. Music ASCAP/Hooked Out Music BMI/Davmar Music/Gary Reid Music ASCAP

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# RAW

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Side 2
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PRODUCED BY SHAUN LaBELLE
Executive Producers: Michael Ostin, Leonard Richardson and Dick Williams

From the Reprise album READY AND WAITING (4/2-45597)

**STAND BY YOUR MAN**
**(Album Version) 5:00**

(LaBelle/Bensusen/Stober)

Shaun L. Music ASCAP/Hooked Out Music BMI/Davmar Music/Gary Reid Music ASCAP

℗1994 Reprise Records




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3. YOU CAN HAVE HER
4. HURT
5. EBB TIDE
6. I BELIEVE

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(BS 17992)

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   (From "Carousel")
2. YOU'RE GONNA NEED MAGIC
3. IF I LOVED YOU
   (From "Carousel")
4. I NEED YOUR LOVIN'
5. FORGIVE THIS FOOL
6. A GREAT ROMANCE

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(C. Isella-A. Tejeda Gómez)
3.- CARTAS A MI CASA-Canción-Sol: E. Madeo
(J. Perez-E. Madeo).
4.- ZAMBA PARA NO MORIR-Zamba
(H. Lima Quintana-L. Ambrós-Rosales)
5.- LA DESPEDIDA-Chacarera-(J. A. Jerez)
Sol: Juan C. Moreno
6.- PADRE INCA-Canc. Inca (G. López-André)

**LOS FRONTERIZOS**

(6347-144 - A -)

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# CANTANDO

Ⓟ 1974

STEREO
MPHS-6095

Lado 2

1.- CORDOBES, GUITARRERO Y CANTOR-Zamba
(P.Muñoz-R.Montechini)
2.- ARAÑA-Chacarera (Pepe Muñoz)
3.- TAITA RODRIGUEZ-Chamamé.Sol: G.López
(J.Saenz-H.Guarany)
4.- ZAMBA PARA MI PATRIA-Zamba
(A.Ramírez-F.Luna)
5.- EL VIENTO TIENE UNA PENA-Canción
(L.Benarós-J.Dávalos)-Sol: Yayo Quesada
6.- LA FLOR DEL PALMAR-Canción
(Fernández Blanco-A.Picos)

## LOS FRONTERIZOS

(6347-144 - B -)

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**STEREO**

## FRANCIS POULENC (1899-1963)

### a) Le Bal Masqué

Cantate Profane for baritone and chamber orchestra on the poems of Max Jacob



**DIGITAL**
**CRD 1137**
CRD 1137 A
SIDE ONE
℗ 1986

1) Préambule et Air de bravoure
2) Intermède 3) Malvina 4) Bagatelle
5) La Dame aveugle 6) Finale

**Thomas Allen (baritone) with The Nash Ensemble conducted by Lionel Friend**

### b) Trio for piano, oboe and bassoon

1) Presto 2) Andante 3) Rondo

**The Nash Ensemble**

MCPS

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**STEREO**

## FRANCIS POULENC (1899-1963)

### a) Le Bestiaire (ou Le Cortège d'Orphée)

**Six songs for voice with chamber ensemble on the poems of Guillaume Apollinaire**




**DIGITAL**
**CRD 1137**
CRD 1137 B
SIDE TWO
℗ 1986

1) Le Dromadaire 2) La Chèvre du Thibet 3) La Sauterelle
4) Le Dauphin 5) L'Écrevisse 6) La Carpe

**Thomas Allen (baritone) with The Nash Ensemble conducted by Lionel Friend**

### b) Sextet for piano, flute, oboe, clarinet, bassoon and horn

1) Allegro vivace 2) Divertissement 3) Finale

**The Nash Ensemble**

MCPS

PRINTED IN ENGLAND

DEUTSCHE GRAMMOPHON · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · DEUTSCHE GRAMMOPHON · SENDUNG VORBEHALTEN · AUFFÜHRUNG, VERVIELFÄLTIGUNG, RECHTE, BESONDERS

SAMPLE
NOT FOR SALE

Deutsche Grammophon

1

| GEMA | 139 428 A<br>Made in Germany | 139 428 | ST 33 |
|---|---|---|---|

Hans Werner Henze

## Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**I. Teil: Die Einschiffung zum Untergang**

1. Prolog des Charon - 2. Motto - 3. Ordre und Musterrolle
4. Journal der Überfahrt - 5. Eine Antwort - 6. Versuche zur Rettung - 7. Ausschiffung

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

DEUTSCHE GRAMMOPHON · URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG

Deutsche Grammophon

4

| GEMA | 139 428 B<br>Made in Germany | 139 428 | ST 33 |
|---|---|---|---|

Hans Werner Henze

## Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**II. Teil: Die neunte Nacht und der Morgen**

14. Die Rechnung zum Tode - 15. Die Ballade vom Mann auf dem Floss - 16. Fuge der Überlebenden und Ankündigung der Rettung - 17. Finale

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

DEUTSCHE GRAMMOPHON · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG · SENDUNG VORBEHALTEN · AUFFÜHRUNG, VERVIELFÄLTIGUNG, ALLE RECHTE, BESONDERS

SAMPLE
NOT FOR SALE

Deutsche Grammophon

2

| GEMA | 139 429 A<br>Made in Germany | 139 429 | ST 33 |
|---|---|---|---|

Hans Werner Henze

# Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**I. Teil: Die Einschiffung zum Untergang**

8. Ballade vom Verrat - 9. Gesang mit neuen Stimmen
10. Anweisung für den zweiten Tag

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
Chor und Symphonie-Orchester
des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger
Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

DEUTSCHE GRAMMOPHON · URHEBER- UND LEISTUNGSSCHUTZRECHTE: BESONDERS VERVIELFÄLTIGUNG, AUFFÜHRUNG, SENDUNG VORBEHALTEN · DIE VERVIELFÄLTIGUNG ZUM PERSÖNLICHEN GEBRAUCH IST IN EINIGEN STAATEN OHNE BESONDERE ERLAUBNIS ZULÄSSIG ·

Deutsche Grammophon

3

| GEMA | 139 429 B<br>Made in Germany | 139 429 | ST 33 |
|---|---|---|---|

Hans Werner Henze

## Das Floss der Medusa

Oratorio volgare e militare, in due parti - Text v. Ernst Schnabel

**II. Teil: Die neunte Nacht und der Morgen**

11. Feststellung der Lage - 12. Motto
13. Appell unter dem Monde

**Edda Moser, Sopran - Dietrich Fischer-Dieskau, Bariton**
**Charles Regnier, Sprecher** - Chor u. Symphonie-Orchester des Norddeutschen Rundfunks
RIAS-Kammerchor - Mitgl. d. Hamburger Knabenchores St. Nikolai
**Dir.: Hans Werner Henze**

WFLN/PHILADELPHIA ORCHESTRA
MARATHON VII (1983)
PREMIUM RECORDING

THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI Conducting

POA



SIDE A
33 1/3 RPM

MAHLER: Symphony No. 1 in D major

I Langsam; gemächlich II Kräftig bewegt

Recorded live, August 26, 1982 at the
Grosser Kunsthaussaal, Lucerne, Switzerland

Produced by The Philadelphia
Orchestra Association as a premium for
Marathon VII. Not available commercially.

WFLN/PHILADELPHIA ORCHESTRA
MARATHON VII (1983)
PREMIUM RECORDING

THE PHILADELPHIA ORCHESTRA
RICCARDO MUTI Conducting

POA

SIDE B
33 1/3 RPM

MAHLER: Symphony No. 1 in D major

III Feierlich und gemessen IV Stürmisch bewegt

Recorded live, August 26, 1982 at the
Grosser Kunsthaussaal, Lucerne, Switzerland

Produced by the Philadelphia
Orchestra Association as a premium for
Marathon VII. Not available commercially.

DIGITAL

**1** **Tchaikovsky: Swan Lake, Op.20 —Suite**

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
Harp: Marilyn Costello

DS-1-38117
270113-1TA
STEREO
33-1/3

Recorded in the USA
℗1984 EMI Records Limited

Direct Metal
DMM
Mastering

ANGEL



MFD. FOR CAPITOL INDUSTRIES-EMI INC. BY EMI GERMANY. ANGEL MARCA REG. • ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

DIGITAL

**2** **Tchaikovsky: Sleeping Beauty, Op. 66—Suite**

PHILADELPHIA ORCHESTRA
RICCARDO MUTI cond.
Harp: Marilyn Costello

DS-2-38117
270113-1TB
STEREO
33-1/3

Recorded in the USA
℗1984 EMI Records Limited

Direct Metal Mastering

ANGEL



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King Obstinate
"CLASSICS"
33 1/3 RPM
STEREO
SIDE A
Greenbay Record Inc.
L. P. 007
A GREEN BAY
RECORD PRODUCTION
1. THIS WAY – THAT WAY
2. LEGS
3. THEY SELL ME BLACK BIRTH RIGHTS
All Songs Composed & Sung by
Paul (King Obstinate) Richards
All Rights Reserved
Obsti's Music (PRS)
© Ⓟ 1986
UNAUTHORIZED REPRODUCTION OF THIS RECORD IS PROHIBITED BY FEDERAL LAW AND SUBJECT TO CRIMINAL PROSECUTION


King Obstinate
"CLASSICS"
33 1/3 RPM
STEREO
SIDE B
1. DANCING DAY'S
2. LOVERS DO FIGHT
3. THEME FOR FAMILY PLANNING
Greenbay Record Inc.
L. P. 007
A GREEN BAY
RECORD PRODUCTION
All Songs Composed & Sung by
Paul (King Obstinate) Richards
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Obsti's Music (PRS)
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"HIS MASTER'S VOICE" COLLECTIONS

Great Movies

# The World at War

**Stereo**

**Side A**

OPL1-0002-A

1 The Ballad of the Green Berets—Ssgt. Barry Sadler;
U.S. Army Special Forces
2 Charmaine—The Mantovani Orchestra
3 Till the End of Time—Perry Como with Russ Case and His Orchestra
4 Theme from The Sand Pebbles (And We Were Lovers)—Kate Smith
5 The Guns of Navarone—National Philharmonic Orchestra;
Charles Gerhardt, *Conductor*
6 From Here to Eternity—Stanley Black
7 The Longest Day—Paul Anka
8 Warsaw Concerto—Boston Pops Orchestra/
Arthur Fiedler, *Conductor;* Leo Litwin, *Pianist*

5. ℗ 1976 RCA RECORDS
6. Courtesy of London Records
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"HIS MASTER'S VOICE" COLLECTIONS

Great Movies

# The World at War

**Stereo**

**Side B**

OPL1-0002-B

1 The Great Escape March—Paul Lavalle and the Band of America
2 Mona Lisa—Eddie Fisher with Axel Stordahl and His Orchestra
3 They're Either Too Young Or Too Old—Kitty Kallen
4 Cavatina—The Mantovani Orchestra
5 The Last Time I Saw Paris—Lanny Ross with Orchestra under the direction of Roy Hargy
6 The Children's Marching Song (Nick, Nack, Paddy Whack)—Marty Gold and His Orchestra
7 Colonel Bogey March—Boston Pops Orchestra; Arthur Fiedler, *Conductor*
8 As Time Goes By—Dooley Wilson

8. Courtesy of MCA Records, Inc.

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CONTINENTAL RECORDS

# CARLOS MONTOYA FLAMENCO

**Carlos Montoya, Guitarist, with**
**Nino de Almaden, Flamenco Singer**

CLP-4009



Side I

| | |
|---|---|
| **LA CANA** | 5:52 |
| **CARACOLES** | 3:34 |
| **MURCIANAS** | 3:32 |
| **SEGUILLAS** | 5:49 |

(RE-33-1502)

PRINTED IN U.S.A.

CONTINENTAL RECORDS

# CARLOS MONTOYA FLAMENCO

**Carlos Montoya, Guitarist**

CLP-4009

Side 2

| | |
|---|---|
| **SEGUIRIYA** | 5:42 |
| **GRANAINAS** | 4:51 |
| **SOLEARES #2** | 5:32 |
| **FARRUCA #4** | 3:40 |

(RE-33-1503)

PRINTED IN U.S.A.


Jump
records
33 giri
S.I.A.E.
Riservati tutti I diritti del produttore fonografico e del proprietario dell'opera riprodotta Vietata duplicazione, pubblica esecuzione di questo disco.
J-0124 - A
STRUMENTALE
STEREOMONO
Depositato a norma di legge
Made in Italy
1. JAZZ ME BLUES (T. Delaney) 2:50
2. JAM FOR GIGI (Joe Venuti) 3:48
3. MOMALEGA (J. Venuti - L. Stein) 3:03
4. GENTLE ON MY MIND (J. Hartford) 2:33
5. FREE FOUR (Joe Venuti) 2:11
6. TAP ROOM (J. Venuti - L. Stein) 3:05
7. ONE FINGER JOE (J. Venuti - L. Stein) 3:25
JOE VENUTI
AND HIS FREE GROUP


Jump
records
33 giri
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J - 0124 - B
STRUMENTALE
STEREOMONO
Depositato a norma di legge
Made in Italy
1. SOMEDAY SWEETHEART (B. & J. Spikes) 3:12
2. CLOWN CAT (Joe Venuti) 4:12
3. THE MARCH OF THE WEASELS (J. Venuti - L. Stein) 2:54
4. SIMPATIA (V. Panzuti) 3:00
5. THAT'S A PLENTY (Pollack - Gilbert) 3:37
6. CLOSE TO THE MOON (G. Rosignoli) 4.53
JOE VENUTI
AND HIS FREE GROUP



MUSE RECORDS

# HOUSTON PERSON

## Why Not

MR 5433

SIDE A

1. WHY NOT 10:54
(H. Person)(Personkia Music/Barney Music) BMI
2. AS TIME GOES BY 5:34
(H. Hupfeld)(Warner Bros.) ASCAP
3. NAMELY YOU 6:32
(G. DePaul-J. Mercer)(Commander Publ./Hub Music) ASCAP

Produced by HOUSTON PERSON

℗ 1991 Muse Records
a division of Blanchris, Inc.

MUSE RECORDS, A DIVISION OF BLANCHRIS, INC., NEW YORK, N.Y.



MUSE RECORDS

# HOUSTON PERSON

## Why Not

MR 5433

SIDE B

1. WHERE IS LOVE 7:02
(L. Bart)(Hollis Music) BMI
2. JOEY'S BLUES 10:08
(J. DeFrancesco)(Strictly DeFrancesco Publ.) BMI
3. BLUE GARDENIA 5:13
(B. Russell-L. Lee)(Warner Bros./Harrison Music) ASCAP

Produced by HOUSTON PERSON

℗ 1991 Muse Records
a division of Blanchris, Inc.

MUSE RECORDS, A DIVISION OF BLANCHRIS, INC., NEW YORK, N.Y.

MOTOWN
DJ COPY

"KEEP IT LIVE" - DAZZ BAND

6004ML
Side One

6004MLA

1. LET IT WHIP (R. Andrews, N. Chancler) 4:44
2. GAMBLE WITH MY LOVE (B. Harris, E. Fearman) 4:04
3. I'LL KEEP ON LOVIN' YOU (L. Batiste, C. Richardson) 3:38
4. JUST CAN'T WAIT 'TILL THE NIGHT (B. Harris, E. Fearman) 3:50
5. SHAKE WHAT YOU GOT (B. Harris, E. Fearman) 3:37

PRODUCED BY REGGIE ANDREWS

℗ 1982 & Trademark
Motown Record Corporation

# MOTOWN
# DJ COPY

## "KEEP IT LIVE" - DAZZ BAND

6004ML
Side Two

6004MLB

1. KEEP IT LIVE (On the K.I.L.) (R. Andrews, B. Harris, K. Pettus, M. Wiley) 4:57
2. JUST BELIEVE IN LOVE (O. Bower, R. Andrews) 4:55
3. CAN WE DANCE (M. Wiley, B. His, K. Pettus) 4:44
4. LET ME LOVE YOU UNTIL (R. Andrews) 4:02

PRODUCED BY REGGIE ANDREWS

℗ 1982 & Trademark
Motown Record Corporation

THE SMITHSONIAN COLLECTION

1. **Chicago Breakdown** (Morton)
2. **You're A Real Sweetheart** (Caesar-Friend)
3. **Too Busy** (Miller-Cohn)

## Louis Armstrong and Earl Hines 1928

**Side 1**
R 002



P2 12753
P 12754
AM 12754

4. **Last Night I Dreamed You Kissed Me** (Lombardo)
5. **Fireworks** (Williams)
6. **Skip The Gutter** (Williams)
7. **A Monday Date** (Band Version) (Hines)
8. **Don't Jive Me** (Armstrong)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **West End Blues** (Oliver)
2. **Sugar Foot Strut** (Pierce-Myers-Schwab)
3. **Two Deuces** (Hardin)

## Louis Armstrong and Earl Hines 1928

**Side 2**
R 002



P2 12753
P 12754
BM 12754

4. **Squeeze Me** (Williams-Waller)
5. **Knee Drops** (Hardin)
6. **Symphonic Touches** (unknown)
7. **Savoyagers' Stomp** (unknown)
8. **No** (Spivey)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **Basin Street Blues** (Williams)
2. **No-One Else But You** (Redman)
3. **Beau Koo Jack** (Armstrong-Hill)

## Louis Armstrong and Earl Hines 1928

**Side 3**
R 002



P2 12753
P 12755
AM 12755

4. **Save It Pretty Mama** (Redman)
5. **Weather Bird** (Oliver)
6. **Muggles** (Armstrong-Hines)
7. **Caution Blues** (Hines)
8. **A Monday Date** (piano version) (Hines)

PRODUCED IN ASSOCIATION WITH COLUMBIA SPECIAL PRODUCTS

℗ 1975 CBS INC.

THE SMITHSONIAN COLLECTION

1. **Baby** (Fields-McHugh)
2. **Sweethearts On Parade** (Newman-Lombardo)
3. **I Must Have That Man** (Fields-McHugh)

## Louis Armstrong and Earl Hines 1928

**Side 4**
R 002



P2 12753
P 12755
BM 12755

4. **I Ain't Got Nobody** (Graham-Williams)
5. **Fifty-Seven Varieties** (Hines)
6. **Heah Me Talkin' To Ya?** (Hardin)
7. **St. James Infirmary** (Primrose)
8. **Tight Like This** (Curl)

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A


B


C



# Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM - HABANA, CUBA

33
R.P.M.

ANTOLOGIA DE
SINDO GARAY
TROVADORES CUBANOS

LD-3109
CARA-A

LA TARDE - Bolero
GERMANIA - Canción
LA PERLA MARINA - Criolla
RAYOS DE ORO - Bolero
EL HURACAN Y LA PALMA-Canción Criolla

# Areito

PRODUCIDO Y DISTRIBUIDO
POR EGREM - HABANA, CUBA

33
R.P.M.

ANTOLOGIA DE
SINDO GARAY
TROVADORES CUBANOS

LD-3109
CARA-B

RETORNA - Bolero
TARDES GRISES - Canción
GUARINA - Canción
TORMENTOS FIEROS - Bolero
ELVIRA - Bolero


RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-A)
ACT I-STEREO
33 1/3 RPM
MERRY CLAYTON:
1. YES (T. Fryer/N. Cavanaugh/T. Graf) 4:23
2. OVERLOAD (A. Zappacosta/M. Luciani) 3:23
3. STEAMROLLER BLUES (James Taylor) 4:03
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RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-B)
ACT II-STEREO
33 1/3 RPM
ERIC CARMEN:
1. MAKE ME LOSE CONTROL (E. Carmen/D. Prichard) 5:19
2. ALMOST PARADISE (with Merry Clayton)
(E. Carmen/D. Ritchford) 3:56
3. HUNGRY EYES (F. Previte/J. DeNicola) 4:23
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RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-C)
ACT III-STEREO
33 1/3 RPM
THE CONTOURS:
1. GET READY (William Robinson) 1:38
2. HIGHER & HIGHER (G. Jackson / B. Miller / C. Smith) 2:02
3. CRY TO ME (Bert Russell) 3:08
4. DO YOU LOVE ME (Segment) (Berry Gordy Jr.) 3:27
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RCA
VESTRON PICTURES
DIRTY DANCING LIVE IN CONCERT
9660-1-R
(9660-1-R-D)
ACT IV-STEREO
33 1/3 RPM
BILL MEDLEY:
1. LET THE GOOD TIMES ROLL (Leonard Lee) 1:03
2. SEA CRUISE (Huey P. Smith) :45
3. YOU'VE LOST THAT LOVIN' FEELING
(B. Mann / C. Weil / P. Spector) 4:24
4. OLD TIME ROCK N' ROLL (T. Jones III / G. Jackson) 1:48
5. (I'VE HAD) THE TIME OF MY LIFE
(F. Previte / J. DeNicola / D. Markowitz) 5:16
6. (I'VE HAD) THE TIME OF MY LIFE (Encore)
Entire Cast (F. Previte / J. DeNicola / D. Markowitz) 3:21
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# COMPILATION
# MICHAEL NESMITH

1. **SOME OF SHELLY'S BLUES 3:21
(Michael Nesmith)
2. tI FALL TO PIECES 2:56 (H. Cochran/H. Howard)
3. tt**BORN TO LOVE YOU 3:55 (Cindy Walker)
4. DIFFERENT DRUM 2:58 (Michael Nesmith)
5. HARMONY CONSTANT 3:43 (Michael Nesmith)
6. ttt**PRAIRIE LULLABY 4:12 (Bill Hill)

Produced By: Michael Nesmith
Published By: Screen Gems/Columbia (BMI) Except:
tPamper Music (BMI) ttOree Music (BMI) tttLa Salle Music (ASCAP)
Licensed By Arrangement With RCA Records, Inc. New York

A SIDE

ILPA-9425-A

** Ⓟ 1973 RCA Records, Inc.

ISLAND

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# COMPILATION
# MICHAEL NESMITH

1. *JOANNE 3:10 (Michael Nesmith)
2. PROPINQUITY (I'VE JUST BEGUN TO CARE) 2:59 (Michael Nesmith)
3. SILVER MOON 3:15 (Michael Nesmith)
4. tI LOOKED AWAY 3:13 (Eric Clapton/Bobby Whitlock)
5. **CONTINUING 3:55 (Michael Nesmith)
6. ROLL WITH THE FLOW 5:08 (Michael Nesmith)

Produced By: Michael Nesmith Except: *Felton Jarvis
Published By: Screen Gems/Columbia (BMI) Except: tCotillion Music/Casserole Music/Delbon Music (BMI)
Licensed By Arrangement With RCA Records, Inc. New York

**B SIDE** **ILPA-9425-B**

** Ⓟ 1973 RCA Records, Inc.

ISLAND



# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

**CADET®**

CA-723
STEREO
SIDE 1

*1. **LONELY AVENUE — 2:56**
(Doc Pomus: Progressive Music-BMI)
2. **DON'T EVEN KICK IT AROUND — 4:26**
(R. Lewis: Newroads Music Inc.-BMI)
3. **SALUTE TO RAY CHARLES — 5:51**
(R. Lewis: Newroads Music Inc.-BMI)
4. **BAREFOOT SUNDAY BLUES — 3:35**
(Julian Adderly: Jazz Standards-BMI)
5. **ISLAND BLUES — 2:47**
(Charles Lloyd: Fontelle Music)

Ramsey Lewis, piano; Eldee Young, Bass and Cello; Christopher White, bass*; Red Holt, drums

A DIVISION OF ALL PLATINUM RECORD GROUP



# RAMSEY LEWIS TRIO
# BAREFOOT SUNDAY BLUES

**CADET®**

CA-723
STEREO
SIDE 2

1. **I SPEND MY LIFE — 3:42**
   (Eldee Young-Newroads Music-BMI)
*2. **ACT LIKE YOU MEAN IT — 2:23**
   (Eldee Young:Newroads Music Inc.-BMI)
3. **SARAH JANE — 5:20**
   (Dave Grusin: Pamela Music Inc.-ASCAP)
4. **THE TRAIN WON'T WAIT — 3:02**
   (R. Lewis: Newroads Music Inc.-BMI)
5. **COME ON BABY — 2:30**
   (Holt & Lewis: Newroads Music Inc.-BMI)

Ramsey Lewis, piano; Eldee Young, Bass and Cello; Christopher White, bass*; Red Holt, drums

A DIVISION OF ALL PLATINUM RECORD GROUP




## SELDOM SCENE
## "ACT II"

1. LAST TRAIN FROM POOR VALLEY (3:42)
   (Norman Blake)(Cambrabar-ASCAP)
2. GARDENS AND MEMORIES (2:37)
   (John Starling)
3. PARADISE (2:18)
   (John Prine)(Cotillion-BMI)
4. SMALL EXCEPTION OF ME (2:58)
   (Hatch-Trent)
5. TRAIN LEAVES HERE THIS MORNING (2:59)
   (Clark-Leadon)(Irving Music-BMI)
6. KEEP ME FROM BLOWIN' AWAY (2:40)
   (Paul Craft)(Jack Music-BMI)

# REBEL

REBEL RECORDS OF VIRGINIA

SIDE 2

REB-1520-B

## SELDOM SCENE
## "ACT II"

1. HELLO MARY LOU (2:16)
   (Pitney-Mangiaracina)(Champion/January-BMI)
2. LARA'S THEME (1:20)
   (M. Jarre)(Robbins Music-ASCAP)
3. I'VE LOST YOU (2:34)
   (E. Scruggs)(Peer-BMI)
4. THE SWEETEST GIFT (A Mother's Smile) (2:34)
   (Traditional)(P.D.)
5. REASON FOR BEING (3:15)
   (J. Duffey-A. Hill)
6. SMOKIN' HICKORY (2:17)
   (B. Eldridge)
7. HOUSE OF GOLD (3:11)
   (H. Williams)(Acuff-Rose-BMI)

SMITHSONIAN FOLKWAYS

# AMERICAN BANJO SCRUGGS STYLE

SIDE A

SF 40037

**Smiley Hobbs**

1. SHORTENING BREAD 0:44 • 2. PIG IN A PEN 1:10 • 3. TRAIN 45 2:18
4. ROSEWOOD CASKET 1:25 • 5. COTTON EYE JOE 1:39

**J.C. Sutphin**

6. DON'T LET YOUR DEAL GO DOWN 0:58 • 7. UNDER THE DOUBLE EAGLE 1:52
8. I DON'T LOVE NOBODY 1:30

**Junie Scruggs**

9. SALLY GOODIN/SALLY ANN 1:40 • 10. CRIPPLE CREEK 1:46

**Snuffy Jenkins**

11. CUMBERLAND GAP 1:30 • 12. JOHN HENRY 1:30 • 13. CHICKEN REEL 1:12 • 14.SHORTENING BREAD 1:21 • 15. JOHN HENRY 1:06 • 16. LONESOME ROAD BLUES 1:12 • 17. KANSAS CITY KITTY/BIG EARED MULE 0:56/1:07
18. TWINKLE, TWINKLE LITTLE STAR 1:20 • 19. CARELESS LOVE 1:16
20. SALLY ANN/SALLY GOODIN 1:08/0:45

total, side A : 29:25

℗ 1990 SMITHSONIAN/FOLKWAYS

SMITHSONIAN FOLKWAYS

# AMERICAN BANJO SCRUGGS STYLE

## SIDE B

SF 40037

**Oren Jenkins** 1. HOME, SWEET HOME 1:02 • 2. SPANISH FANDANGO 1:22
3. CRIPPLE CREEK 1:15 • 4. DOWN THE ROAD 1:04
5. LIZA JANE 1:28 • 6. HEY, MR BANJO 0:47 • 7. BUGLE CALL RAG 1:03
**Joe Stuart** 8. CACKLING HEN/CUMBERLAND GAP 1:02/1:00
**Larry Richardson** 9. DEAR OLD DIXIE 1:15 • 10. LITTLE MAGGIE 1:12
11. TAKE ME BACK TO THE SWEET SUNNY SOUTH 1:16
12. BUCKING MULE 1:19 • 13. LONESOME ROAD BLUES 1:57
**Don Bryant** 14. TURKEY IN THE STRAW 0:56 • 15. JENNY LYNN 0:45
**Pete Kuykendall** 16. IRISH WASHERWOMAN 0:58
**Eugene Cox** 17. WILDWOOD FLOWER 1:32
**Veronica Stoneman Cox** 18. LONESOME ROAD BLUES 1:10
**Mike Seeger** 19. GROUND HOG (Bob Baker, vocal) 1:33
**Dick Rittler** 20. CINDY 1:42
**Kenny Miller** 21. LITTLE PAL :57 • 22. RUBEN'S TRAIN 1:30
**Eric Weissberg** 43. JESSE JAMES/HARD AIN'T IT HARD 2:29

total, side B: 30:32

℗ 1990 SMITHSONIAN/FOLKWAYS


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
SCHUMANN:
QUARTET IN A MINOR, Op. 41, No. 1
THE JUILLIARD QUARTET
Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello
D3S 806
MS 7296
SIDE 1
XSM 139877
1. I – Introduzione: Andante espressivo; Allegro
2. II – Scherzo: Presto; Intermezzo
3. III – Adagio
4. IV – Presto
"CBS," AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC. MARCAS REG.

CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS

SCHUMANN:

**QUARTET IN F MAJOR, Op. 41, No. 2**

THE JUILLIARD QUARTET

Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello

D3S 806
MS 7296

SIDE 2
XSM 139878

1. I – Allegro vivace
2. II – Andante, quasi Variazioni
3. III – Scherzo: Presto
4. IV – Allegro molto vivace

"CBS," AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC. MARCAS REG.

CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS

SCHUMANN:

**QUARTET IN A MAJOR, Op. 41, No. 3**

**THE JUILLIARD QUARTET**

Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello
(Beginning)

D3S 806
**MS 7297**

**SIDE 3**
XSM 139879

1. I – Andante espressivo; Allegro molto moderato
2. II – Assai agitato; Un poco Adagio; Tempo risoluto

"CBS," AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC. MARCAS REG.


CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS
SCHUMANN:
QUARTET IN A MAJOR, Op. 41, No. 3
THE JUILLIARD QUARTET
Robert Mann and Earl Carlyss, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello
(Conclusion)
D3S 806
MS 7297
SIDE 4
XSM 139880
1. III – Adagio molto
2. IV – Finale: Allegro molto vivace
"CBS," AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC. MARCAS REG.

CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS • CBS MASTERWORKS

SCHUMANN:

**QUARTET IN E-FLAT MAJOR**
**FOR PIANO AND STRINGS, Op. 47**

**GLENN GOULD**, Piano
members of **THE JUILLIARD QUARTET**
**ROBERT MANN**, Violin, **RAPHAEL HILLYER**, Viola;
**CLAUS ADAM**, Cello

D3S 806
MS 7325



SIDE 5
XSM 150564

1. I – Sostenuto assai; Allegro ma non troppo
2. II – Scherzo: Molto vivace; Trio I and II
3. III – Andante cantabile
4. IV – Finale: Vivace

"CBS" AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC., MARCAS REG.

CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS · CBS MASTERWORKS

SCHUMANN:

**QUINTET IN E-FLAT MAJOR**
**FOR PIANO AND STRINGS, Op. 44**

LEONARD BERNSTEIN, Piano
THE JUILLIARD STRING QUARTET
Robert Mann and Isidore Cohen, Violins;
Raphael Hillyer, Viola; Claus Adam, Cello

D3S 805
MS 7325



SIDE 6
XSM 114992

1. I – Allegro brillante
2. II – In modo d'una marcia
3. III – Scherzo: Molto Vivace
4. IV – Allegro ma non troppo

"CBS," AND "MASTERWORKS," ARE TRADEMARKS OF CBS INC. MARCAS REG.

JUST SUNSHINE RECORDS

# IF IT RAINS
## PAUL MacNEIL

1. *LOVE WAS EASY 5:02
2. SUNSHINE LADY 3:19
3. IF IT RAINS 3:30

STEREO
JSS—10
Side 1
JSS-10-A

℗ 1974 Just Sunshine, Inc.



4. ROCKY'S TUNE 4:13
5. SILVER LOVE LINE 4:24

Produced by Adam Taylor
All words and Music by Paul MacNeil
All songs published by Leo Feist, Inc. ASCAP
except as noted * published by
WB Music Corp. ASCAP

Distributed by Famous Music Corporation • A Gulf+Western Company

JUST SUNSHINE RECORDS

# IF IT RAINS
## PAUL MacNEIL

1. THE LETTER 4:41
2. STUCK ON YOU 3:47
3. THE DEVIL 5:22

℗ 1974 Just Sunshine, Inc.

STEREO
JSS—10
Side 2
JSS-10-B



4. THE STAIRWAY 3:39
5. *BROKEN PIECES 2:34

Produced by Adam Taylor
All words and Music by Paul MacNeil
except as noted * by Chris Tsiorbas
All songs published by Leo Feist, Inc. ASCAP



Distributed by Famous Music Corporation • A Gulf+Western Company


MACE
DIRECTED BY H. BRUCE LEDERHOUSE
BY THE STUDENTS OF THE GENERAL THEOLOGICAL
SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH
STEREO
MAC10030-A
KYRIE ELEISON 1:06
NICENE CREED 2:54
SANCTUS :37
THE LORD'S PRAYER 1:25
AGNUS DEI 1:23
GLORIA IN EXCELSIS 1:56
COME, HOLY GHOST 1:32
Publisher: ZANN MUSIC, BMI
MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

# MACE

DIRECTED BY H. BRUCE LEDERHOUSE
BY THE STUDENTS OF THE GENERAL THEOLOGICAL SEMINARY OF THE PROTESTANT EPISCOPAL CHURCH

STEREO

MAC10030-B

A GREAT AND MIGHTY WONDER 1:40
(St. Germanus 8th Century tr. J.M. Neale) (alt)
THEY CAST THEIR NETS 1:45
(William A. Percy 1924 by Permission of The Yale University Press)
O SONS AND DAUGHTERS 2:10
(Jean Tisserand, 15th Century tr. J.M. Neale)
IN CHRIST THERE IS NO EAST OR WEST 1:25
(John Oxenham, 1908 from "Bees In Amber"
by Permission of The American Tract Society)
I WALK THE KINGS HIGHWAY 3:01
(Evelyn Atwater Cummins, 1922 by Permission
of The Church Pension Fund)
Publisher:
ZANN MUSIC, INC., BMI

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

wand

254 W. 54 ST., NEW YORK, N.Y.

# GREATEST ON STAGE

WDS 661
SIDE 1



STEREO
33⅓ RPM

1. SINCE I FOUND YOU (MAXINE BROWN)
   (E. Townsend - M. Brown) Damic Music BMI 2:48
2. ALL IN MY MIND (MAXINE BROWN)
   (Johnson - Kirkland) Figure Music, Inc. BMI 3:51
3. BOYS (THE SHIRELLES)
   (L. Dixon - W. Farrell) Ludix Prod. BMI 2:08
4. DEDICATED TO THE ONE I LOVE (THE SHIRELLES)
   (Pauling - Bass) Armo Music BMI 2:03
5. EVERYBODY LOVES A LOVER (TOMMY HUNT)
   (R. Allen - R. Adler) International - Korwin ASCAP 2:38
6. HUMAN (TOMMY HUNT)
   (L. Dixon) Ludix BMI 2:32
7. I AM A WITNESS (TOMMY HUNT)
   (Ed Townsend) Damic Music BMI 2:52


wand
254 W. 54 ST., NEW YORK, N.Y.
GREATEST ON STAGE
WDS 661
SIDE 2
STEREO
33⅓ RPM
1. DAVID'S MOOD (THE KINGSMEN)
(Dave Lewis) Burdette Music Co. BMI 2:06
2. MONEY (THE KINGSMEN)
(B. Gordy - J. Bradford) Jobete Music BMI 2:26
3. LOUIE LOUIE (THE KINGSMEN)
(R. Berry) Limax Music BMI 3:00
4. WHAT I SAY (DIONNE WARWICK)
(Ray Charles) Progressive Music BMI 2:23
5. ANYONE WHO HAD A HEART
(DIONNE WARWICK)
(H. David - B. Bacharach) U.S. Songs, Inc. ASCAP 2:58
6. HAND IT OVER (CHUCK JACKSON)
(R. Mosley) Ludix Publ. BMI 2:20
7. I DONT WANT TO CRY (CHUCK JACKSON)
(Jackson - Dixon) Ludix Publ. BMI 2:17


ONE
REVERB
MASTER RW-189 ©
SIDE A
33 1/3 RPM
RW 189
STEREO
"STOP THE CRACK"
vocal
(Evon Pollack)
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER (ONE) OF THE RECORDED WORKS RESERVED


ONE
Reverie
MASTER RW-189 ©
SIDE B
33 1/3 RPM
RW 189
STEREO
"STOP THE CRACK"
instrumental
ONE
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER (ONE) OF THE RECORDED WORKS RESERVED




Bobby Ross Avila
BOBBY ROSS AVILA

SIDE A
33 1/3 RPM
9913-1-R
(9913-1-R-A)

1. **MUSIC MAN** (B. Avila, Sr./B. R. Avila/J. Felix) **3:50**
2. **LET'S GET TOGETHER** (B. Avila, Sr./B. R. Avila/J. Felix) **4:28**
3. **I WON'T LET YOU GO** (B. Avila, Sr./B. R. Avila/J. Felix) **5:17**
4. **MERRY GO ROUND** (B. Avila, Sr./B. R. Avila/J. Felix) **4:24**
5. **DON'T HOLD ME BACK** (B. Avila, Sr./B. R. Avila/J. Felix) **4:06**

℗ 1989 BMG Music
TMK(s)* RCA CORP —MADE IN U S A

Manufactured and Distributed by RCA Records, a Label of BMG Music-Made in U.S.A.



Bobby Ross Avila
BOBBY ROSS AVILA

SIDE B
33 1/3 RPM
9913-1-R
(9913-1-R-B)

1. **BE MINE** (B. Avila, Sr./B. R. Avila/J. Felix) **3:28**
2. **YOU TURN ME ON** (B. Avila, Sr./B. R. Avila/J. Felix) **4:13**
3. **DREAM COME TRUE** (B. Avila, Sr./B. R. Avila/J. Felix) **6:00**
4. **DRUGS AIN'T MY THANG** (B. Avila, Sr./B. R. Avila/J. Felix) **4:29**
5. **POPS IN FLIGHT** (B. Avila, Sr./B. R. Avila/J. Felix) **4:58**

℗ 1989 BMG Music
TMK(s)® RCA CORP —MADE IN U.S.A.

Manufactured and Distributed by RCA Records, a Label of BMG Music-Made in U.S.A.

TONY CAREY

PROMOTIONAL ONLY - NOT FOR SALE

MCA RECORDS

L33-17037
MCA 4795



SIDE 1
12" PROMO
33 1/3 R.P.M.

we wanna live 4:19 ASCAP
*WORDS AND MUSIC BY TONY CAREY*
PRODUCED BY PETER HAUKE FOR
ROCKOKO PRODUCTION INC.
From the MCA LP, MCA-5603, "blue highway"
April Music Inc.
℗ 1985 MCA
Records, Inc.

MFD BY MCA RECORDS, INC. 100 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF 91608

RECORDED AT CLOUD 9 STUDIO 410-467-9946

# CHAOS

*featuring*

# HAY HAY MARIA

1. HAY HAY
2. HAY HAY (Instr. 1)
3. HAY HAY (Instr. 2)

ALL RIGHTS RESERVED.



## LIGHT SIDE

Produced by: Amir Adams

Written & Arranged by:
Reginald Smallwood &
Amir Adams

Executive Producer:
Reginald Smallwood

FELONY RECORDS - 2001

# CHAOS

## HAY HAY *featuring* MARIA

1. McCABE CHAOS
(featuring Gansta Gil, Pistol Pete and Ray Murda)

2. McCABE (Instr.)

ALL RIGHTS RESERVED.

**DARK** SIDE

Produced by: Anthony Miller
Written & Arranged by:
Gangsta Gil, Pistol Pete,
Chaos, Rave Murda
Executive Producer:
Reginald Smallwood

FELONY RECORDS - 2001


Island
BOURGEOIS TAGG
STEREO
33 1/3 RPM
PR 2098
A SIDE
I DON'T MIND AT ALL
VOCAL/2:33
(L. Workman, B. Bourgeois)
April Music Inc./Lena May Music/Ackee Music, Inc./
Bourgeois Zee Music (ASCAP)
ST-PR-52509-SP
Produced by Todd Rundgren for Alchemedia Productions, Inc.
in Association with Brent Bourgeois and Larry Tagg
From the Island LP 90638 - "YOYO"
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# HOLIDAY RAP

## M.C. MIKER "G" & DEEJAY SVEN

SIDE A
13:00

JDC 0097
33 RPM

1. HOLIDAY RAP (6:30)
(C. Hudson, L. Stevens, B. Welch, B. Bennet, S. v. Veen, L. Witteveen)

2. HOLIDAY RAP (Accapella- 6:30)
(S. v. Veen, L. Witteveen)

PRODUCED, ARRANGED & RECORDED BY
BEHIND THE HIGH FASHION MUSIC
Concept M.C. Miker "G" & Deejay Sven

Published by Accapella Music Ltd., E[illegible]
[illegible] Love Music [illegible]

JDC RECORDS, 587 W. 5TH STREET, SAN PEDRO, CA 90

# HOLIDAY RAP

## M.C. MIKER "G" & DEEJAY SVEN

SIDE B
11:30

JDC 0097
33 RPM

1. WHIMSICAL TOUCH (5:00)
(Ben Llebrand)

2. HOLIDAY HIP HOP (Instrumental- 6:30)

PRODUCED, ARRANGED & RECORDED BY
BEN LLEBRAND FOR FLASH FASHION MUSIC
Concept M.C. MIKER "G" & Deejay Sven

"Whimsical Touch" Published by Call
"Holiday Hip Hop" Published by Chry
EMI Pu

JDC RECORDS, 567 W. 5TH STREET, SAN PEDRO, CA 90731

XTREME PROMO

# Lisa Pure

## I'm Over You

(L. Pjura, G. DiCaccamo)

Lisa Pjura (BMI)/Must Be Nice Music (BMI)/Dave Mondo Music (ASCAP)



**DJ PROMO**

**THIS SIDE:**
1. Original - 9:43

**THAT SIDE:**
1. Mike Ski's Future Vox - 10:53

XTR-838P-A
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Executive Producer:
Dave Mondo
A&R Director:
George Calle
**Stereo 33.3 RPM**

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XTREME
PROMO

# DAVID FEYGIN

## DANCE WITH A STRANGER

## REMIXES BY EDDIE BAEZ

REMIXER: EDDIE BAEZ
PRODUCER: MIKLOS MALEK
MALEK MUSIC/DENOTATION MUSIC (SECAC)
ADMINISTERED BY KOBALT MUSIC
WRITER: EATON/MARSHALL/VOISINE
PUBLISHED BY:
EMI LONGITUDE MUSIC/
ADDITIONS R.V. INTERNATIONAL BMI
CREATIVE ART DIRECTION:
FRIANKIE C.

WWW.DAVIDFEYGIN.COM
EXECTUTIVE REMIX PRODUCER:
PRO MOTION
THE BRAD LEBEAU COMPANY, INC.
WWW.PROMOLIFT.COM.

SIDE A

1. EDDIE BAEZ EXTENDED VOCAL MIX 10:30

SIDE B

2. EDDIE BAEZ DUB MIX 5:26
3. EDDIE BAEZ RADIO EDIT 4:22

DF001-B
45 RPM


DF001-A
45 RPM
DAVID FEYGIN
DANCE WITH A STRANGER
REMIXES BY EDDIE BAEZ

# Henri

## When You Walk Away

WRITTEN BY: DIANE WARREN

*Side A*
33 1/3 RPM



DAUMAN MUSIC

1 - J-dB Extended Vocal Mix 8.58

Produced by: Frankie Cappello
Engineered by: Artie Rodriguez
Backgrounds by: Desire
(courtesy of: SwirlRecords@aol.com)
Remixed by: Jody den Broeder
Remix Consultant: Ralphi Rosario
Executive Remix Producer: PRO Motion
The Brad LeBeau Company, Inc.
www.henrionline.com
jason@daumanmusic.com

00983710-3

# Henri

## When You Walk Away

WRITTEN BY: DIANE WARREN

*Side B*
33 1/3 RPM



DAUMAN MUSIC

1 - J-dB Dub Mix 8.39
2 - J-dB Radio Edit 4.14

Produced by: Frankie Cappello
Engineered by: Artie Rodriguez
Backgrounds by: Desire
(courtesy of: SwirlRecords@aol.com)
Remixed by: Jody den Broeder
Remix Consultant: Ralphi Rosario
Executive Remix Producer: PRO Motion
The Brad LeBeau Company, Inc.
www.henrionline.com
jason@daumanmusic.com

00983710-3

# SCRUNTER 93'
## ... *CALL ME*

**Call Me**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Irwen Johnson, Peter Augustine)*

IJ21
SIDE
A



D'Forest
Productions
33 1/3 RPM
Stereo

Produced & Arranged by *Loughton 'Sarge' Sargeant*
Assisted by *Mike Houghton*
Recorded & Mixed at Ambient Recordings, Beltsville, MD
Sequenced at Sarge Studio (301) 779-1884
Mixed by *Sarge & Ray Tilkens*

Musicians: *Loughton 'Sarge' Sargeant*
All Keyboards, Bass, Drum Programming
*Joe Louis:* Guitar • *Dr. Claire Nelson:* Rap
*Deborah Tilkens:* Telephone Lady

Background Vocals: *Marge Lawrence,*
*C. Allake Phillips, Sarge*

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# SCRUNTER 93'
## ... *CALL ME*

**Mash Down Town**
*(Irwen 'Scrunter' Johnson)*

**Making Me Feel Sweet**
*(Instrumental)*

IJ21
SIDE
B



D'Forest
Productions
33 1/3 RPM
Stereo

Produced & Arranged by *Loughton 'Sarge' Sargeant*
Assisted by *Mike Houghton*
Recorded & Mixed at Ambient Recordings, Beltsville, MD
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*C. Allake Phillips, Sarge*

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# County Records



SIDE 1
33⅓ RPM

513-A

## GRAYSON & WHITTER

1. HANDSOME MOLLY
2. HE IS COMING TO US DEAD
3. OMMIE WISE
4. SHORT LIFE OF TROUBLE
5. WHERE ARE YOU GOING ALICE
6. I'VE ALWAYS BEEN A RAMBLER

# County Records



SIDE 2 513-B
33⅓ RPM

## GRAYSON & WHITTER

1. I SAW A MAN AT THE CLOSE OF DAY
2. JOKING HENRY
3. NINE POUND HAMMER
4. WHAT YOU GONNA DO WITH THE BABY
5. DON'T GO OUT TONIGHT MY DARLING
6. DARK ROAD IS A HARD ROAD TO TRAVEL

# KING OF BLUEGRASS
# Volume 5

## JIMMY MARTIN
## AND
## THE SUNNY MOUNTAIN BOYS

**Stormy Waters and His Other Sacred Hits**

**KB-5** **Side 1**

1. **Stormy Waters**
2 **Hold to God's Unchanging Hand**
3. **Little Angels In Heaven**
4. **A beautiful Life**
5. **Lift Your Eyes To Jesus**
6. **My Lord Keeps A Record**

# KING OF BLUEGRASS
# Volume 5

## JIMMY MARTIN
## AND
## THE SUNNY MOUNTAIN BOYS

**Stormy Waters and His Other Sacred Hits**

**KB-5** **Side 2**

1. Help Thy Brother
2. God Is Always The Same
3. Shake Hands With Mother Again
4. When The Saviour Reached Down
5. I Like To Hear Them Preach It
6. All Day Singing


KING
FOLK CONCERT/The Stanley Brothers
Side One
SK 834
JUST BECAUSE
MY BROTHERS BRIDE
HE WENT TO SLEEP-THE HOGS ATE HIM
LITTLE BIRDIE
WHISKEY AND JAIL
LIPS THAT LIE
LITTLE DARLING PAL OF MINE
℗
Distributed by Gusto Records 220 Boscobel St. Nashville, Tenn. 37213


KING
FOLK CONCERT/The Stanley Brothers
Side Two
SK 834
OLD AND IN THE WAY
HILLS OF ROAN COUNTY
PIG IN THE PEN
I DON'T WANT YOUR RAMBLING LETTERS
SIX MONTHS AIN'T LONG
NO LETTER TODAY
DARLING NELLIE GRAY
℗
Distributed by Gusto Records 220 Boscobel St. Nashville, Tenn. 37213

Unidisc

# FRANCE JOLI

## The Heart To Break the Heart

b/w

## Feel Like Dancing

SPEC 1375


Prelude
RECORDS
FRANCE JOLI
DOUBLE A SIDE
SPEC-1375
33 1/3 RPM
SIDE A
THE HEART TO BREAK THE HEART 7:30
(T. Green)
Produced & Arranged By Tony Green
Publisher: Cicada Music (PRO)
℗ 1980 T G O Records Ltd.
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DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD. 4810 JEAN TALON W., MONTREAL, QUEBEC H4P 2N5. MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.


Prelude
RECORDS
FRANCE JOLI
DOUBLE A SIDE
SPEC-1375
33 1/3 RPM
SIDE AA
FEEL LIKE DANCING 7:20
(T. Green)
Produced & Arranged By Tony Green
Publisher: Cicada Music (PRO)
℗ 1980 T G O Records Ltd.
© 1988 Unidisc Productions Ltd.
DISTRIBUTED BY UNIDISC PRODUCTIONS (INT'L) LTD. 4810 JEAN TALON W. MONTREAL, QUEBEC H4P 2N5. MADE IN CANADA. UNAUTHORIZED DUPLICATION IS A VIOLATION OF

# WYNCOTE

## CHRISTMAS CAROLS

Winston Singers





SIDE 1
MONO

W-9115-A

DECK THE HALLS
THE FIRST NOEL
JINGLE BELLS
GOD REST YE MERRY GENTLEMEN
GO TELL IT ON THE MOUNTAIN
JOY TO THE WORLD
HAIL TO CHRISTMAS

© 1964 CAMEO-PARKWAY RECORDS, INC.

WYNCOTE

# CHRISTMAS CAROLS

## Winston Singers





SIDE 2
MONO

W-9115-B

HARK THE HERALD ANGELS SING
SANTA CLAUS IS COMING TO TOWN
OH COME ALL YE FAITHFUL
GOOD KING WENCESLAUS
CHRISTMAS TREE
I SAW THREE SHIPS
CHRISTMA HYMN

© 1964 CAMEO-PARKWAY RECORDS, INC.




P.O. BOX 5376
NASSAU N.P
BAHAMAS

# RONNIE BUTLER STEPS OUT

## At The Fabulous Big Bamboo

LP-OE-3

Monaural
Side One

33-1/3 rpm

1. Goombay—2:47
2. Juanita—2:47
3. Yellow Bird—3:50
4. Water She Garden—2:50
5. Fools Rush In—2:36
6. Big Bamboo Jump Up—2:47

5-5010A




P.O. BOX 5376
NASSAU N.P
BAHAMAS

# RONNIE BUTLER STEPS OUT

## At The Fabulous Big Bamboo

**LP-OE-3**

Monaural
Side Two

33-1/3 rpm

1. Never on Sunday—2:35
2. Brown Skin Gal—2:46
3. Kingston Market—3:20
4. Ugly Woman—2:39
5. Land of the Sea and Sun—3:20
6. Don't Touch Me Tomatoes—2:55

5-5010B




SIDE A
33 1/3 RPM
STEREO
CFR-8004

Exec. Producer:
PAUL CHIN QUEE
CLAYTON "C"
Produced & Arranged by:
GEOFFREY CHUNG

# PLUTO

## RHYTHM OF THE CITY

COMIN' INTO THE FUTURE
FULL MOON OVER MIAMI
MEET YOU AT MIDNIGHT
HELLO CAROL

℗ 1990
COSMIC FORCE RECORDS

℗ COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FLA. 33157 / (305)255-3535




SIDE B
33 1/3 RPM
STEREO
CFR-8004

Exec. Producer:
PAUL CHIN QUEE
CLAYTON "C"
Produced & Arranged by:
GEOFFREY CHUNG

# PLUTO

## RHYTHM OF THE CITY

GROOVIN' IN THE GROVE
HAVE YOU SEEN HER
LOCAL SCENE
THE MIGHTY QUINN

℗ 1990
COSMIC FORCE RECORDS

℗ COSMIC FORCE RECORDS 10777 S.W. 188 ST. MIAMI, FLA. 33157 / (305)255-3535

# DERY RECORDS

## Focus SAMMY BENSKIN

## Spotlight C. JIMMY PETTIFORD

DBE-104



SIDE 1

1. INVITATION (ASCAP) (2:10)
   (B. Kaper-Paul Francis Webster)
2. SOON IT'S GONNA RAIN (ASCAP) (2:30)
   (T. Jones-H. Schmidt)
3. MISIRLOU (BMI) (2:40)
   (N. Roubanis)
4. WATCH WHAT HAPPENS (ASCAP) (2:25)
   (Norman Gimbel-Michel Legrand)
5. AIRPORT LOVE THEME (ASCAP) (2:45)
   (Alfred Newman)
6. DON'T EXPLAIN (ASCAP) (3:10)
   (Billie Holiday-Arthur Herzog, Jr.)
7. WHU-PIT ON ME (ASCAP) (2:00)
   (C. Jimmy Pettiford)

# DERY RECORDS

## Focus SAMMY BENSKIN
## Spotlight C. JIMMY PETTIFORD

DBE-104



SIDE II

1. ALL THE THINGS YOU ARE (ASCAP) (4:35)
   (O. Hammerstein-J. Kern)
2. SHAME, SHAME ON YOU (ASCAP) (3:34)
   (C. Jimmy Pettiford)
3. SOUL SISTER (BMI) (2:31)
   (Harold Corbin)
4. SOMETHING COOL (BMI) (4:25)
   (Bill Barnes)
5. THANK YOU FA LETT'IN ME BE
   MICE ELF AGIN (BMI) (3:39)
   (Sylvester Stewart)


PROMOTION COPY
THE
BANJO REVOLUTION
OF DONALD BECK
Arr. by Marty Paich & Clark Gassman
STEREO
SIDE ONE
S - 1110
(TPCC 12-19 BW)
THE PETERSEN COMPANY
HOLLYWOOD, CALIF.
records by
1. LILIES OF THE FIELD 2:25
by Steve Young - Golden Chain Music, BMI
2. PAST LIFE 3:28
by Donald Beck -
Peteco Music Corp., ASCAP
3. GOLD HILL 3:02
by Donald Beck -
Peteco Music Corp., ASCAP
4. HEY JUDE 2:58
by John Lennon & Paul McCartney -
Maclen Music Inc., BMI
5. EAST-BOUND SOUTHERN 3:34
by Donald Beck -
Peteco Music Corp.,
ASCAP


PROMOTION COPY
THE
BANJO REVOLUTION
OF DONALD BECK
Arr. by Marty Paich & Clark Gassman
STEREO
SIDE TWO
S - 1110
(PCC 12-20 BW)
THE PETERSEN COMPANY
HOLLYWOOD, CALIF.
records by
1. GROUND SPEED 2:55
by Earl Scruggs - Peer International Corp., BMI
2. WICHITA LINEMAN 2:58
by Jim Webb - Canopy Music, BMI
3. SCOTLAND MOORS 2:58
by Donald Beck -
Peteco Music Corp., ASCAP
4. ROSEMARY'S BABY 2:35
by Christopher Komeda
Famous Music Corp., ASCAP
5. NOBODY'S HOME 3:16
by Donald Beck -
Peteco Music Corp.,
ASCAP

Pelagos Productions, Ltd.

# CAROL JASON

## LOVE & MORE LOVE

Side 1

Pel 1100 A

1 - LOVE & MORE LOVE
2 - HERE'S THAT RAINY DAY
3 - THERE'LL COME A TIME
4 - IF YOU LET ME LOVE YOU
5 - LOVE STORY

33⅓ RPM

Pelagos Productions Ltd.

# CAROL JASON

# LOVE & MORE LOVE

Side II



Pel 1100 B

1 - GO MY LOVE

2 - WRITTEN ON THE WIND

3 - WALK ON BY

4 - LOVE SONG

33⅓ RPM


Accent
SOUNDS
A LA GUITAR
BUDDY MERRILL
AC 5012 MLP
SIDE 1
33⅓ RPM
Monaural
1. SOUNDS A LA GUITAR (Merrill-Levang)
S & R Music - ASCAP-1:43
2. ARMEN'S THEME (Ross Bagdasarian)
A.B.C. Music - ASCAP-2:17
3. GRANADA (Lara)
Southern Music - ASCAP-2:06
4. BLUES IN THE SHADOW (Robert Lowden)
Chesdel Music Co. - 2:40
5. PORTUGUESE WASHERWOMAN (Popp-Lucchesi)
M.P.H. Music - ASCAP-1:43
6. SWEET SEPTEMBER (McGuffie-Philips-Stanley)
Mills Music - ASCAP-1:51
7. DUKE'S PLACE (E. Ellington)
Robbins Music -
ASCAP-2:00

Accent

# SOUNDS
# A LA GUITAR
# BUDDY MERRILL

AC 5012 MLP
SIDE 2

33⅓ RPM
*Monaural*

**1. THE SHERK (Buddy Merrill)**
S & R Music - ASCAP-2:05
**2. ACQULINA (Merrill-Skene)**
S & R Music - ASCAP-2:00
**3. DONKEY SERENADE (Friml)**
Schirmer Music - 2:09
**4. THE BREEZE AND I (Lecuona)**
Marks - ASCAP-2:45
**5. TAKE FIVE (Desmond-Brubeck)**
Hansen - ASCAP-2:09
**6. SONG OF INDIA**
**(Arr. and Adapted by Buddy Merrill)**
S & R Music - ASCAP-2:08
**7. BUDDY'S BOOGIE (Buddy Merrill)**
Champagne Music -
ASCAP-1:40




## SIDE 1

Your Smile Makes Me High
Don't Stay Away Too Long
Song For Your Girl
My Love in the Morning
Fire on the Mountain




## SIDE 2

You and Me Tonight
Girls and Boys
Summer Was Made For Ruby's Eyes
The Hawk
Motorbike Mike




CFS-2645-1
(A7PA2090)

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**SHENANDOAH CHORUS**
Mary Hoffman, Conductor
Beatrice Leist, Accompanist

1. **Music, Spread Thy Voice Around** (Handel) 4:30
2. **Sanctus** (Palestrina) 2:02

## Side 1

3. **Tomorrow Is the Marriage Day** (Weelkes) 2:00
4. **Four Songs For Treble Voices** (Brahms) 4:30
5. **O Pastorelle, Addio** (Giordano) 2:42
6. **Quiet Nights of Quiet Stars** (Jobim) 3:17
7. **Odd Owls** (Fráckenpohl) 3:33

**MASSANETTA CHORUS**

8. **Praise Ye The Lord** (Donato) 1:15




THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**FESTIVAL CHORUS**
Douglas McEwen, Conductor
Ruth Pace, Accompanist

**Side 4**

1. **O Joyful Day** (Haydn) 3:38
2. **My Beloved** (Brahms) 3:23
3. **It Was a Lover and His Lass** (Kirk) 1:44
4. **Bitter for Sweet** (Chorbajian) 4:23
5. **Psalm Concertato "Part I"** (Moe) 3:50
6. **Sweet Canaan** (Taylor) 3:28
7. **Finale from "The Gondoliers"** (Sullivan) 3:10




CFS-2645-2
(A7PB2090)

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**MASSANETTA CHORUS**
Carl Steubing, Conductor
Vera Rathkamp, Accompanist

1. **Agnus Dei** (Hassler) 2:12
2. **Hodie, Christus Natus Est** (Willan) 2:12

## Side 2

3. **When Rooks Fly Homeward** (Baynon) 2:08
4. **Three Hungarian Folk Songs** (Bartok) 2:46
5. **Brothers** (Steubing) 2:33
6. **Summer Song** (Brubeck-Coates) 3:05
7. **Music to Watch Girls By** (Ramin-Auken) 2:47

**ORCHESTRA**

8. **Finale from Symphony No. 2 in D Major, Op. 32** (Sibelius) 7:07




THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD / HOLLYWOOD, CALIF. 90046

# 32nd ANNUAL FESTIVAL OF MUSIC

## 1971 Virginia Music Camp

**ORCHESTRA**
Russell Stanger, Conductor

**Side 3**

1. Rock Opus (Suite in Two Movements for Orchestra and Optional Rock Group, Op. 3) (Stanger) 17:32

**FESTIVAL CHORUS**

2. Swell the Full Chorus (Handel) 3:45
3. O Bella Fusa (DiLasso) 1:28


Sunnyview
THE FOUNTAIN OF LIFE
JOY CHOIR
VOLUME 1
SUN 99005
(SUN 99005 A)
33⅓ RPM
STEREO
SIDE A
JOY, JOY, JOY
(Kevin Yancy)
Yan Music Co./Kinlyn Music Co. [ASCAP]
THAT'S WHEN HE SAVED MY SOUL
Yan Music Co./Kinlyn Music Co. [ASCAP]
LOOK WHERE GOD HAS BROUGHT US
(Jewell Williams)
Son Light/Chinwah Songs
HALLELUJAH
(Kevin Yancy)
Yan Music Co./Kinlyn Music Co. [ASCAP]
© 1985 Sunnyview Records, Inc.
MARKETED AND DISTRIBUTED BY SUNNYVIEW RECORDS, INC., 1790 BROADWAY, NEW YORK, N.Y. 10019


Sunnyview
THE FOUNTAIN OF LIFE
JOY CHOIR
VOLUME 1
SUN 99005
(SUN 99005 B)
KEEP LOOKING UP
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]
MORE LIKE JESUS
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]
YOU CAN MAKE IT
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]
I GAVE MY LIKE TO JESUS
(Kevin J. Yancy)
Yan Music./Kinlyn Music Co. [ASCAP]
HE REMAINS THE SAME
(Kevin J. Yancy)
Yan Music Co. [ASCAP]
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33⅓ RPM
STEREO
SIDE B
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# Side 1 Stereo

MKS-1824 (XSRS-6759)

## Los EspecTaculares Hnos. Castro

1 Algún Lugar Bajo el Sol (Castro)
2 Obsesión (Flores)
3 Ven (Castro)

(Grabado en México)



Victor

4 California Dreamin' (Philips-Gillian)
Monday, Monday (Philips)
Perdiendo la Razón (Goin' Out of My Head) (Randazzo-Weinstein)
5 Estamos Ahí (D.A.D.)
6 Adiós Vida Mía (Castro)

1, 3. Orq. de Arturo Castro
2, 4, 5, 6. Orq. de Leo Acosta
Arreglos de Arturo Castro

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RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo

MKS-1824 (XSRS-6760)

RCA

**Los Espectaculares Hnos. Castro**

(Grabado en México)

Victor

1 Cuando Llegué a Phoenix (By the Time I Get to Phoenix) (Webb)
2 Bonita Flor (Castro)
3 Separados (Castro)
4 Por Usted (Por Causa de Voce) (Jorge Ben)
5 Tristeza (Lobo-Niltinho)

1, 3, 4, 5. Orq. de Leo Acosta
2. Orq. de Arturo Castro
Arreglos de Arturo Castro

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RCA CORPORATION—MADE IN U.S.A.

HIGH FIDELITY

# Pacific Jazz

## "GROOVE!"

RICHARD "GROOVE" HOLMES, organ; BEN WEBSTER, tenor;
LES McCANN, piano; LAWRENCE "TRICKY" LOFTON, trombone;
RON JEFFERSON, drums; GEORGE FREEMAN guitar

SIDE 1




1. THEM THAT'S GOT - 6:20
   (Ricci Harper)
2. THAT HEALIN' FEELIN' - 5:35
   (Les McCann)
3. SEVEN COME ELEVEN - 4:03
   (Goodman-Christian)

(A-870)

HIGH FIDELITY

# Pacific Jazz

## "GROOVE!"

RICHARD "GROOVE" HOLMES, organ; BEN WEBSTER, tenor;
LES McCANN, piano; LAWRENCE "TRICKY" LOFTON, trombone;
RON JEFFERSON, drums; GEORGE FREEMAN guitar

SIDE 2




1. DEEP PURPLE - 9:09
   (DeRose-Parish)
2. GOOD GROOVE - 8:10
   (Richard Holmes)

(B-870)

samtech Records

DISCO

Pub.
1981
Samtech Music
ASCAP
Prod. by
Alfred Samuel For
Samtech Records
Time: 6:10

33⅓ RPM

Arranged by
Lenny Guerra
Music by
Midnight Special Orchestra

SR-2004-A

STEREO

Recorded at
Sound Heights Studio

# COAL WOMAN

(M. Williams)

## LORD SLIM

Mfd. & Dist. by Samtech Records
9416 Church Ave.
Brooklyn, N. Y.
Tel. (212) 345-3641

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**DISCO**

1981
Pub.
Samtech Music
ASCAP
Prod. by
Alfred Samuel For
Samtech Records
Time: 6:10

**33⅓ RPM**

Arranged by
Lenny Guerra
Music by
Midnight Special Orchestra

**SR-2004-B**

**STEREO**

INSTRUMENTAL
Recorded at
Sound Heights Studio

# COAL WOMAN

(M. Williams)

## LORD SLIM

## INSTRUMENTAL

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# SOPHY

## Versatil Y Temperamental

velvet

LADO A
33 1/3 RPM
Stereo

V-6050
℗ 1986
Diamond Stereo

1.-Hablame En La Cama
(Las Diego)
2.-Sola
(Rodolfo Barreras)
3.-Ya No Me Late El Corazon
(Lou Briel)
4.-Marchate
(Mario Selles)
5.-Y Luego Que
(Chein Garcia Alonso)

Dist. Por: VELVET De Puerto Rico - Calle Cerra 616 Santurce, P.R 00907


SOPHY
Versatil Y Temperamental
velvet
LADO B
33 1/3 RPM
Stereo
V-6050
℗ 1986
Diamond Stereo
1.-Tu Tienes La Culpa
(A. Slezynger)
2.-Marinero
(T. Savio-S. Piccolo)
Ver. Esp. Carlos De La Cima
3.-10 Noviembres
4.-Bajate De Esa Nube
(Rodolfo Barreras)
5.-Que Se Marche Ya
(Eloy Monroso)
Dist. Por: VELVET De Puerto Rico - Calle Cerra 616 Santurce, P.R. 00907

# ANNUAL
# SPRING CONCERT

Struthers High School
Concert Band
JOHN KOBASIAR, JR., Director
Struthers Fieldhouse
May 1, 1964

33⅓ RPM
MICROGROOVE



SIDE 1
18951

1. MARCH A. S. B. D. A.
(Williams)
2. PRELUDE AND FUGUE IN D MINOR
(Bach-Moehlmann)
3. GEORGE WASHINGTON BRIDGE
(W. Schuman)
4. OVERTURE FOR WINDS
(Carter)

Recorded on location by
Century Custom Recording Service
Jack L. Renner - Franchised Associate
Box 84
Geneva, Ohio
466-4322

# ANNUAL
# SPRING CONCERT
## Struthers High School
## Concert Band
JOHN KOBASIAR, JR., Director
Struthers Fieldhouse
May 1, 1964

33⅓ RPM
MICROGROOVE



SIDE 2
18951

1. BURST OF FLAME
(Bowles)
2. PROMETHEUS OVERTURE
(Beethoven-Barnes)
3. CARIBEGUINE
(Schaefer)
4. WITH BUGLE, FIFE, AND DRUM
(Coker)
5. NATIONAL ANTHEM

Recorded on location by
Century Custom Recording Service
Jack L. Renner - Franchised Associate
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Geneva, Ohio
466-4322

COLUMBIA

# THE SINGING BOBBY SCOTT

## MY HEART IN MY HANDS



CS 9563

SIDE 1

XSM 119330



1. IT'S CRAZY -B. Scott - C. Sigman-
2. A WOMAN IN LOVE -F. Loesser-
3. THE YOUNG YEARS -B. Scott - J. Scott-
4. THE DAYS OF WINE AND ROSES -J. Mercer - H. Mancini- (From the Warner Bros. Picture "Days Of Wine And Roses")
5. EIGHT MILLION STORIES (In The Naked City) -C. Colacrai - J. Tansey-

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE SINGING
BOBBY SCOTT
MY HEART IN MY HANDS
CS 9563
SIDE 2
XSM 119331
1. ONE IS A LONELY NUMBER -A. Resnick - B. Scott-
2. IF EVER I WOULD LEAVE YOU
-A. J. Lerner - F. Loewe-
(From the Musical Production "Camelot")
3. THE WORLD IS YOUR BALLOON
-E. Y. Harburg - S. Fain-
4. I WON'T CRY ANYMORE -A. Frisch - F. Wise-
5. SMILE -J. Turner - G. Parsons -
C. Chaplin- (Theme from the Motion
Picture "Modern Times")
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

# THE SHAPE OF THE 80'S

## FIGURE CONTOURING BY KAY WINNER

SIDE 1

| BAND | EXERCISE |
|---|---|
| 1 | 1-5 |
| 2 | 6-9 |
| 3 | 10-13 |
| 4 | 14 |
| 5 | 15-18 |
| 6 | 19-22 |
| 7 | 23 |
| 8 | 24-28 |

Copyright

# THE SHAPE OF THE 80'S

## FIGURE CONTOURING BY KAY WINNER

| BAND | EXERCISE |
|---|---|
| 9 | 29 |
| 10 | 30 |

SIDE 2



| | |
|---|---|
| 11 | 31-35 |
| 12 | 36 |
| 13 | 37 |
| 14 | 38 |
| 15 | 39 |
| 16 | 40-42 |
| 17 | 44-48 |
| 18 | 49 |
| 19 | 50 |
| 20 | 51-54 |

Copyright

NONESUCH RECORDS

## SERGEI RACHMANINOFF

(1873-1943)

H-1155-A
SIDE ONE

### SONATA IN C MINOR, Op. 19,
**for Piano and 'Cello**

(Beginning)

Band 1 - 1. Lento; Allegro moderato (9:59)
Band 2 - 2. Allegro scherzando (7:53)
Band 3 - 3. Andante (5:17)

**HARVEY SHAPIRO, 'cello**
**EARL WILD, piano**

NONESUCH RECORDS

## SERGEI RACHMANINOFF

(1873-1943)

H-1155-B
SIDE TWO

**SONATA IN C MINOR, Op. 19,**
**for Piano and 'Cello**
(Concl.)
Band 1 - 4. Allegro mosso (9:52)

## ZOLTAN KODALY

(b. 1882)

**SONATA, Op. 4, for 'Cello and Piano**
Band 2 - 1. Fantasia (7:53)
Band 3 - 2. Allegro con spirito (8:57)

**HARVEY SHAPIRO, 'cello**
**EARL WILD, piano**

THE BE-BOP
KEYBOARD MASTERS

# GEORGE WALLINGTON

**1. FAIRYLAND** (Wallington) **2. WOODY'N YOU** (Gillespie) **3. JUST ONE OF THOSE THINGS** (Porter) **4. HONEYSUCKLE ROSE** (Waller, Razaf) **5. STAR EYES** (Ray, De Paul) **6. NY** (Wallington) **7. A DAY IN PARIS** (Wallington) **8. THESE FOOLISH THINGS** (Strachey, Marvell)

A VOGUE RECORDING

**Side One**

**VJD 574-1**
†VJD 574-A†

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MANUFACTURED & MARKETED BY

PRT RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

## AL HAIG

1. **JUST ONE OF THOSE THINGS** (Porter)
2. **YARDBIRD SUITE** (Parker)
3. **TABOO** (Lecuona)
4. **MIGHTY LIKE A ROSE** (Nevin, Stanton)
5. **S'WONDERFUL** (Gershwin)
6. **JUST YOU JUST ME** (Klages, Greer)
7. **THE MOON WAS YELLOW** (Ahlert, Leslie)
8. **'ROUND MIDNIGHT** (Monk, Williams, Hanighen)

**Side Two**

**VJD 574-1**
†VJD 574-B†

MCPS | BRITICO

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MANUFACTURED & MARKETED BY

VOGUE RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

## DUKE JORDAN

1. **JUST ONE OF THOSE THINGS** (Porter)
2. **EMBRACEABLE YOU** (G. & I. Gershwin)
3. **MINOR ESCAMP (Jordu)** (Jordan) 4. **SCOTCH BLUES** (Jordan) 5. **CONFIRMATION** (Parker)
6. **DARN THAT DREAM** (Delange, Van Heusen)
7. **THEY CAN'T TAKE THAT AWAY FROM ME** (G. & I. Gershwin) 8. **WAIT AND SEE** (Jordan)

**Side Three**

**VJD 574-2**
†VJD 574-C†

MCPS | BRITICO

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MANUFACTURED & MARKETED BY

VOGUE RECORDS

Jazz vogue

33⅓ Microgroove-Long Playing

THE BE-BOP
KEYBOARD MASTERS

## WADE LEGGE

1. **PERDIDO** (Lenk, Drake, Tizol)
2. **DREAM A LITTLE DREAM OF ME** (Kahn, Schwandt, Andree)
3. **WADE LEGGE'S BLUES** (Legge)
4. **A SWEDISH FOLK SONG** (Trad)
5. **DANCE OF THE INFIDELS** (Powell)
6. **AREN'T YOU GLAD YOU'RE YOU** (Simons)
7. **THESE FOOLISH THINGS** (Strachey, Marvell)
8. **WHY DON'T YOU BELIEVE ME** (Douglas, Laney)

**Side Four**

**VJD 574-2**
†VJD 574-D†

MCPS | BRITICO

A VOGUE RECORDING

℗ 1953 Vogue Productions Internationales Phonographiques, France

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VOGUE RECORDS

Jazz
vogue

33⅓ Microgroove-Long Playing

-Blue Room Records-

# PAT MCLAUGHLIN

## *ALL RIGHT - OK!*

SIDE ONE



PM-2545

**I DEPEND ON YOU**
(Pat McLaughlin) Unart Music, BMI

**HONEY LET THAT TRAIN ROLL**
(Pat McLaughlin) Jack Music, BMI

**LONG, LONG, TIME**
(Pat McLaughlin) Corn Country Music, BMI

**WITHOUT A MELODY**
(Pat McLaughlin) Jack Music, BMI

**I'M IN THE MOOD**
(Pat McLaughlin) Jack Music, BMI

All Songs
© Pat McLaughlin

P.O. Box 90534 — Nashville, Tenn. 37209

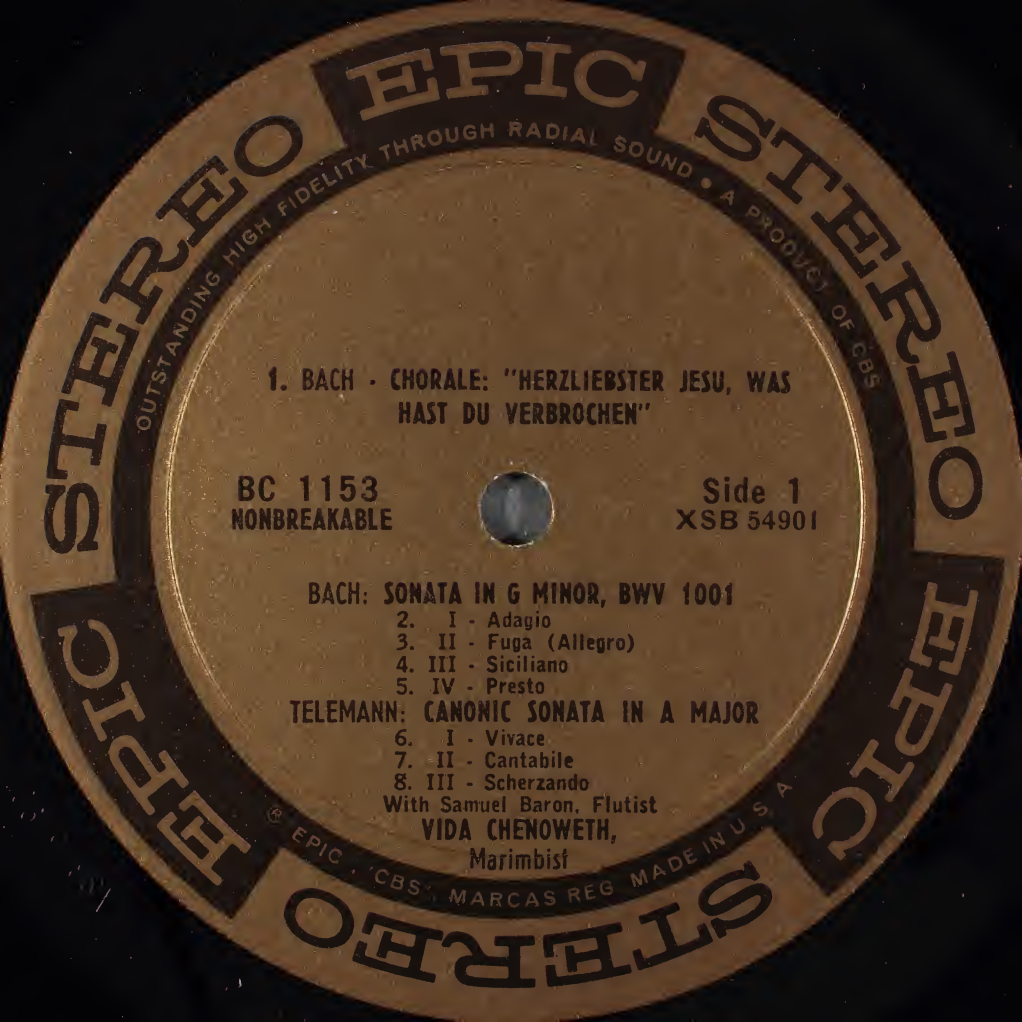

-Blue Room Records-
PAT McLAUGHLIN
ALL RIGHT - OK!
SIDE TWO
PM-2545
TREAT YOU RIGHT
(Pat McLaughlin) Corn Country Music, BMI
NO PROBLEM
(Pat McLaughlin) Corn Country Music, BMI
HELLO BIRMINGHAM
(Pat McLaughlin) Unart Music, BMI
WIND IT ON UP
(Pat McLaughlin) Jack Music, BMI
REAL THING
(Pat McLaughlin) Jack Music, BMI
All Songs
© Pat McLaughlin
P.O. Box 90534 — Nashville, Tenn. 37209

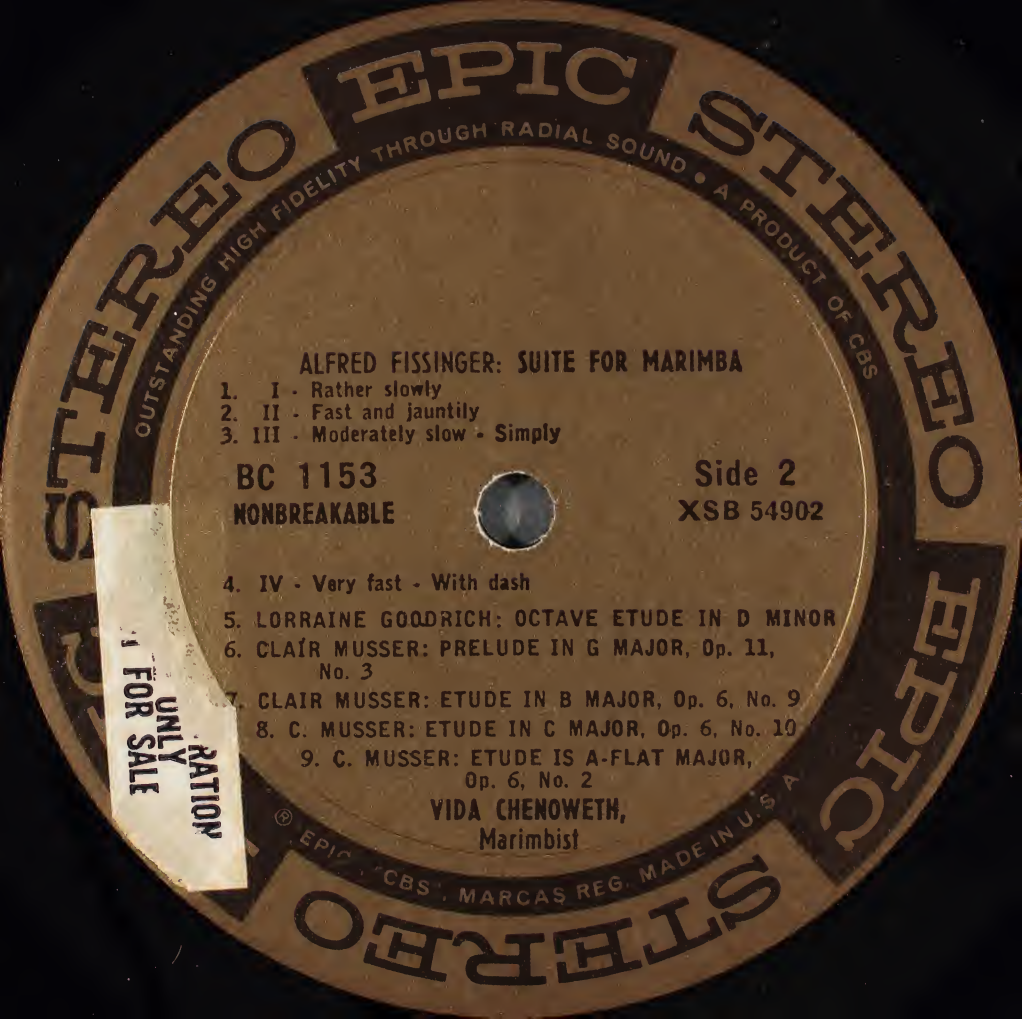

COLUMBIA
MASTERWORKS
SHOSTAKOVITCH
SYMPHONY NO. 5, Op. 47
NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor
MS 6115
Side 1
XSM 48607
1. I - Moderato
2. II - Allegretto
®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
MASTERWORKS
SHOSTAKOVITCH
SYMPHONY NO. 5, Op. 47
NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor
MS 6115
Side 2
XSM 48608
1. III - Largo
2. IV - Allegro non troppo
®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
MASTERWORKS
PROKOFIEV
PETER
AND THE WOLF,
Op. 67
MS 6193
Side 1
XSM 51026
THE NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor
Narrated by Leonard Bernstein
®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
MASTERWORKS
TCHAIKOVSKY
NUTCRACKER SUITE,
Op. 71a
THE NEW YORK PHILHARMONIC
LEONARD BERNSTEIN, Conductor
MS 6193
Side 2
XSM 51027
1. MINIATURE OVERTURE
2. DANSES CARACTERISTIQUES:
March. Dance of the Sugar-Plum Fairy. Russian Dance (Trepak). Arabian Dance. Chinese Dance. Dance of the Reed-Pipes.
3. WALTZ OF THE FLOWERS
®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


EPIC
STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
1. BACH - CHORALE: "HERZLIEBSTER JESU, WAS HAST DU VERBROCHEN"
BC 1153
NONBREAKABLE
Side 1
XSB 54901
BACH: SONATA IN G MINOR, BWV 1001
2. I - Adagio
3. II - Fuga (Allegro)
4. III - Siciliano
5. IV - Presto
TELEMANN: CANONIC SONATA IN A MAJOR
6. I - Vivace
7. II - Cantabile
8. III - Scherzando
With Samuel Baron, Flutist
VIDA CHENOWETH,
Marimbist
® EPIC, "CBS", MARCAS REG MADE IN U.S.A.


EPIC
STEREO
OUTSTANDING HIGH FIDELITY THROUGH RADIAL SOUND • A PRODUCT OF CBS
ALFRED FISSINGER: SUITE FOR MARIMBA
1. I - Rather slowly
2. II - Fast and jauntily
3. III - Moderately slow - Simply
BC 1153
NONBREAKABLE
Side 2
XSB 54902
4. IV - Very fast - With dash
5. LORRAINE GOODRICH: OCTAVE ETUDE IN D MINOR
6. CLAIR MUSSER: PRELUDE IN G MAJOR, Op. 11, No. 3
7. CLAIR MUSSER: ETUDE IN B MAJOR, Op. 6, No. 9
8. C. MUSSER: ETUDE IN C MAJOR, Op. 6, No. 10
9. C. MUSSER: ETUDE IS A-FLAT MAJOR, Op. 6, No. 2
VIDA CHENOWETH,
Marimbist
FOR SALE
ONLY
RATION
EPIC, CBS, MARCAS REG. MADE IN U.S.A.


43 WEST 61 STREET, NEW YORK CITY 10023
Side One
CJ 102
ARNETT COBB
THE WILD MAN FROM TEXAS
1. SMOOTH SAILING (7:08)
(Arnett Cobb)
2. DUTCH KITCHEN BOUNCE (4:50)
(Arnett Cobb)
3. FLYING HOME No. 2 (8:20)
(Hampton - Goodman)
CLASSIC JAZZ
Licensed by Black & Blue
℗ 1978 Classic Jazz

43 WEST 61 STREET, NEW YORK CITY 10023

Side Two
CJ 102

ARNETT COBB

# THE WILD MAN FROM TEXAS



1. WHERE OR WHEN (6:28)
   (Rogers - Hart)
2. THE NEARNESS OF YOU (6:33)
   (H. Carmichael - N. Washington)
3. GHOST OF A CHANCE (4:57)
   (Young - Washington - Crosby)

CLASSIC JAZZ

Licensed by Black & Blue

℗ 1978 Classic Jazz

Westminster Gold

# HOMAGE
## to Arthur Rubinstein & Vladamir Horowitz

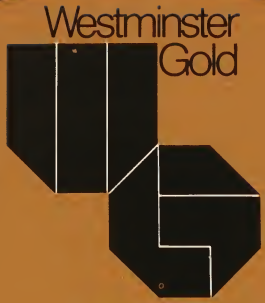
**SIDE A**
**STEREO**

**WGS-8261**
(WGS-8261-A)

## ARTHUR MAC KENZIE, piano

1. Horowitz: Danse Excentrique Time: 2:23
2. Scarlatti: Sonata in E, Longo 430 Time: 3:18
3. Jelobinsky: Nocturne, Op. 19, No. 2 Time: 2:20
4. Liszt: Valse Oubliee Time: 2:44
5. Scriabin: Etude in C-sharp Minor, Op. 2, No. 1 Time: 2:49
6. Horowitz: Variations on Themes from Bizet's Carmen Time: 3:42

℗1974, ABC Records, Inc.




# HOMAGE
# to Arthur Rubinstein
# & Vladamir Horowitz

**SIDE B**
**STEREO**

**WGS-8261**
(WGS-8261-B)

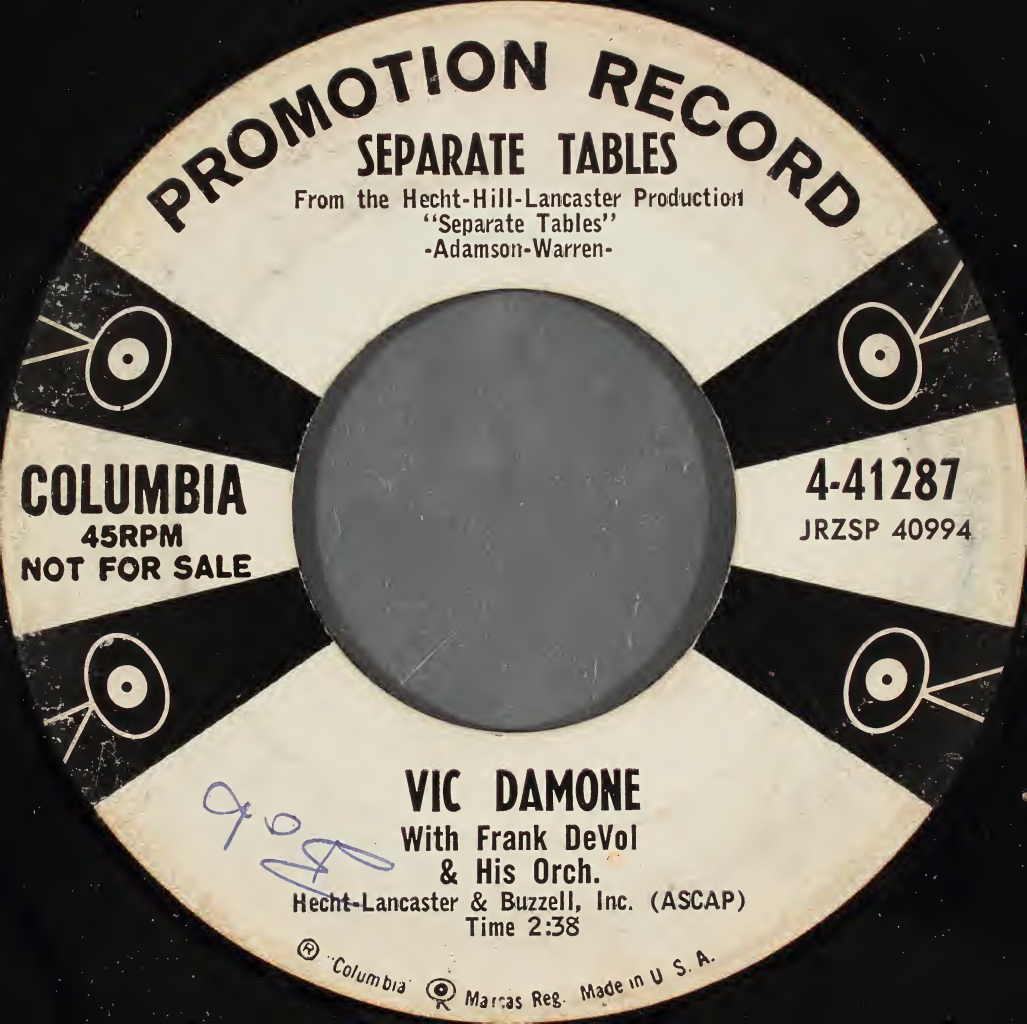
## ARTHUR MAC KENZIE, piano

Chopin: Sonata No. 3 in B Minor, Op. 58 Time: 24:56

1st Movement - Allegro maestoso
2nd Movement - Scherzo: molto vivace
3rd Movement - Largo
4th Movement - Finale: Presto, non tanto

Music PD

℗1974, ABC
Records, Inc.


PROMOTION RECORD
SEPARATE TABLES
From the Hecht-Hill-Lancaster Production
"Separate Tables"
-Adamson-Warren-
COLUMBIA
45RPM
NOT FOR SALE
4-41287
JRZSP 40994
VIC DAMONE
With Frank DeVol
& His Orch.
Hecht-Lancaster & Buzzell, Inc. (ASCAP)
Time 2:38
® "Columbia" Marcas Reg. Made in U. S. A.


PROMOTION RECORD
WE KISS IN A SHADOW
From The New Vic Damone Album
"Closer Than A Kiss"
-Hammerstein 2nd-Rodgers-
COLUMBIA
45RPM
NOT FOR SALE
4-41287
JRZSP 40803
VIC DAMONE
With Frank DeVol
& His Orch.
Williamson Music, Inc. (ASCAP)
Time 3:57
"Columbia" Marcas Reg. Made in U.S.A.


DEARBORN
Pamper Music
BMI
ZTSC-141679
D-578
DJ COPY
45 RPM
Time: 2:30
Prod. By
Howard White
NOT
FOR SALE
SHELTER PARK
(D. Kirby - C. Howard)
GWENN LEONARD
A PRODUCT OF M.S.K. PRODUCTIONS


DEARBORN
Pamper Music
BMI
ZTSC-141680
D-578
45 RPM
Time: 2:08
Prod. By
Howard White
DJ COPY
NOT
FOR SALE
PENNY IN MY HAND
(Karen Penning)
GWENN LEONARD
A PRODUCT OF M.S.K. PRODUCTIONS


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
RECORD NO.
32341
(120,182)
(2:38)
Vocal With Chorus And Orchestra Directed By DAVE BLUME
Duchess Music Corp. (BMI)
Promotion Copy Not For Sale
42
IT'S ALL RIGHT
(The World Will Keep Spinning Around)
(Gregg Shively)
GREGG SHIVELY
PRODUCED BY DICK JACOBS


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
A2
RECORD NO.
32341
(120,180)✣
(2:38)
Vocal With
Chorus And
Orchestra
Directed By
DAVE BLUME
Northern Music
Corp. (AS)
Promotion Copy
Not For Sale
HELPLESS (To The Changes)
(LeVillage N'est Pas La Ville)
(Roger Dumas-Jean Jacques Debout-Jerry Keller)
GREGG SHIVELY
PRODUCED BY DICK JACOBS


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30700
(105,219)
(2:10)
Trumpet Solo
With Orchestra
Leeds Music Corp. (AS)
ONE DAY I'LL BUY A TRUMPET
(UN GIORNO O L'ALTRO)
(Mi Comrero Una Tronba)
(C. A. Rossi)
LEON MERIAN
And HIS ORCHESTRA


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30700
(105,220)✣
(2:00)
Trumpet Solo
With Orchestra
Paramount Music
Corp. (AS)
BING! BANG! BONG!
From Paramount Picture "Houseboat"
(Jay Livingston-Ray Evans)
LEON MERIAN
And HIS ORCHESTRA


UNITED
ARTISTS
JAZZ
UA 497
ZTSP 81750
Song Fest Music
Corp. - ASCAP
Produced by
Alan Douglas
Time: 3:06
LLOYD G. MAYERS
with the Oliver Nelson Orchestra
TASTE OF HONEY
(B. Scott-R. Marlow)
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U. S. A.



UNITED ARTISTS JAZZ

UA 497
ZTSP 81751
Paris Music Inc.
ASCAP
Produced by
Alan Douglas
Time: 3:30

**LLOYD G. MAYERS**

with the Oliver Nelson Orchestra

**THE GOOD LIFE**

(Sacha Distel) From the Film "The Seven Capital Sins")

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N. Y. • MADE IN U.S.A.


Gloro
45 - 908
Time: 2:54
45 R P M
ZTSP 25960
THE SWEETEST WORDS I KNOW
G. PARKER - B. YALE
VINCENT LOPEZ
& His Orchestra


Gloro
45 - 908
Time: 2:32
45 RPM
ZTSP 25961
34
IN SANTIAGO BY THE SEA
Noble - Parker - Bradley
VINCENT LOPEZ
& His Orchestra


MILLION
SELLER
Beam Pub.
Time: 2:22
845
(MS-845-A)
A KISS IS A KISS
(L. Yellin-R. Bachstetter)
THE ROCKING CHAIRS
Featuring LENNY DEAN

# MILLION SELLER



Beam Pub.
Time: 2:14

845
(MS-845-B)

## MEMORIES OF LOVE

(Al Yellin-R. Gerrari-R. Bachstetter)

THE ROCKING CHAIRS


Regis
Chicago Illinois
Carbaugh
ASCAP
Time 2:23
Vocal By
Russ Carlyle
Record No.
701
(RG 101)
THE LAND OF LOVE
(Carlyle – Caranda – Washabaugh)
RUSS CARLYLE
and his Orchestra


Regis
Chicago
Illinois
Carbaugh
ASCAP
Time 2:39
Vocal By
Russ Carlyle
Record No.
(RG 102)
701
EVERYTHING'S THE SAME
(Carlyle – Caranda – Washabaugh)
RUSS CARLYLE
and his Orchestra


OWL PIE
RECORDS
© Bubba Homan
1981
Stereo
45 RPM
Side A
Time: 2:59
103018A
030281A
GUITAR & GOLDEN DREAMS
(Bubba Homan & Jo Calloway)
BUBBA HOMAN
Recorded At; Quicksilver Studio
Box 34
Sulligent, AL. 35586

# OWL PIE
RECORDS



© Bubba Homan
1981
Stereo
45 RPM

Side B
Time: 2:30
103018B
030281B

## BRING IT BACK
(Bubba Homan)

**BUBBA HOMAN**

Recorded At: Quicksilver Studio
Box 34
Sulligent, AL. 35586


AMERICAN MUTUAL GROUP OF RECORDING COMPANIES
AMG
℗ 1977 American Mutual Group
SIDE A
771112
Publisher:
LOWER ARCADE MUSIC
ASCAP
Producer:
Carl Edmondson
45 rpm
SWEET PRECIOUS MOMENTS
Bill Bender
DAVE ALLEN
CAREW TOWER/LOWER ARCADE CINCINNATI, OHIO 45201


AMERICAN MUTUAL GROUP OF RECORDING COMPANIES
AMG
℗ 1977 American Mutual Group
SIDE B
771112
Publisher:
LOWER ARCADE MUSIC
ASCAP
Producer:
Carl Edmondson
45 rpm
LET ME LOVE YOU
Bill Bender
DAVE ALLEN
CAREW TOWER/LOWER ARCADE CINCINNATI, OHIO 45201

# Golly
RECORDS

*Box 519, Irvington, N.J.*

**A DIV. OF WALT GOLLENDER ENTERPRISES**

**MB 935-A**

***STUDIO:***
**3RD STORY RECORDING**

***ARRANGER:***
**BRYAN PUGH**



***Exec. Producer:***
**WALTER P. LEE III**

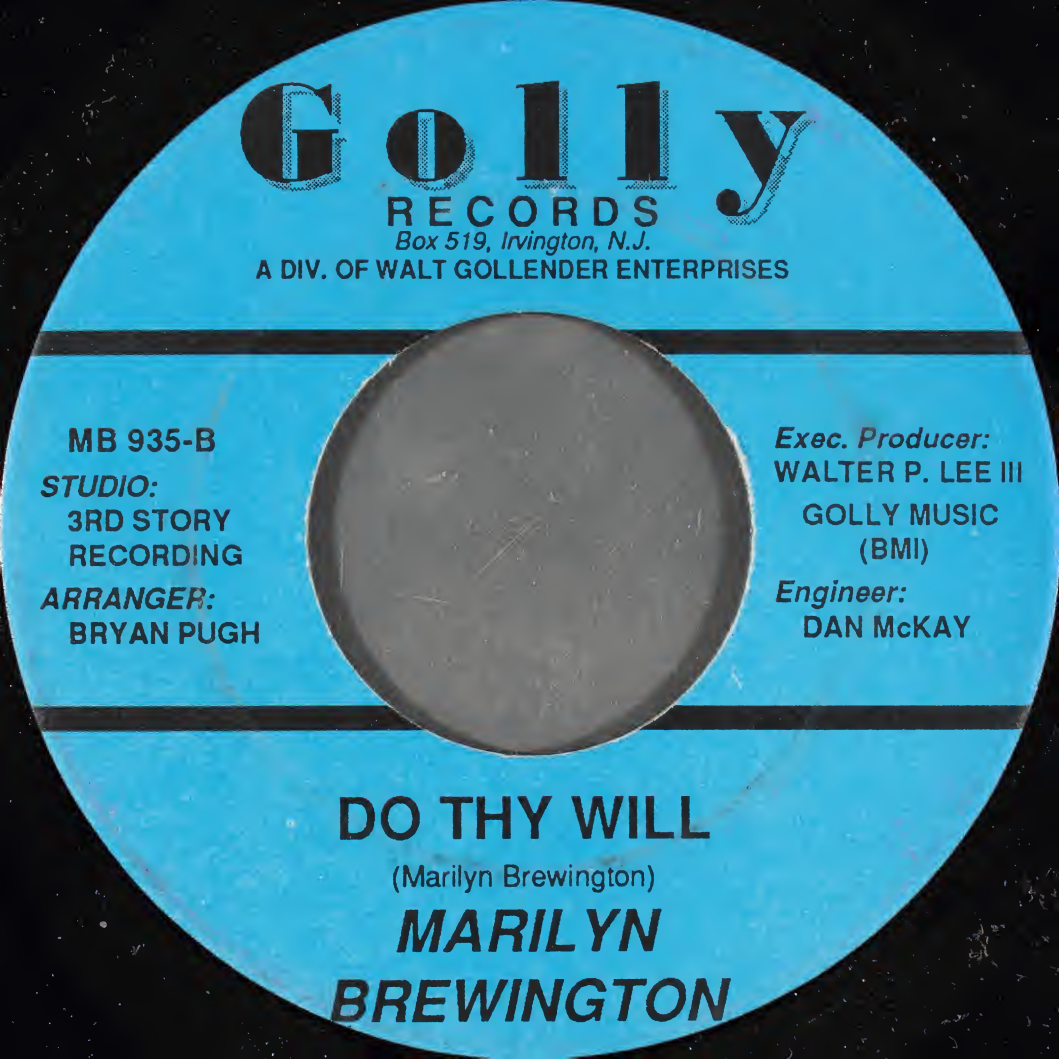
**GOLLY MUSIC (BMI)**

***Engineer:***
**DAN McKAY**

## LET YOUR LIGHT SO SHINE

(Marilyn Brewington)

***MARILYN BREWINGTON***


Golly
RECORDS
Box 519, Irvington, N.J.
A DIV. OF WALT GOLLENDER ENTERPRISES
MB 935-B
STUDIO:
3RD STORY
RECORDING
ARRANGER:
BRYAN PUGH
Exec. Producer:
WALTER P. LEE III
GOLLY MUSIC
(BMI)
Engineer:
DAN McKAY
DO THY WILL
(Marilyn Brewington)
MARILYN
BREWINGTON

# K & K
## RECORDS

**45 RPM**
Side One
STEREO

**CSS 20-A**
SHAKEY'S
Pizza Parlour
Newingt'n,Conn.

## *SHAKEY'S POLKA*

MICHELLE HAYES, Vocals
DAVE TRAIN, Banjo
NORM BOUCHARD, Piano

# K & K

**RECORDS**



**45 RPM**
Side Two
STEREO

**CSS 20-B**
SHAKEY'S
Pizza Parlour
Newingt'n,Conn.

## *BILL BAILEY*

MICHELLE HAYES, Vocals
DAVE TRAIN, Banjo
NORM BOUCHARD, Piano

RCA VICTOR

## LORNE GREENE

Arranged and Conducted by Joe Reisman



47-8901

Ensign Mus. Corp., & Lorne Greene Music Co., BMI

TPKM-4525

2:21

PLUG SIDE

NOT FOR SALE

## WACO

(from the Paramount picture "Waco")

(Hal Blair-Jimmie Haskell)

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA — MADE IN U.S.A.

RCA VICTOR

## LORNE GREENE

Arranged and Conducted by Joe Reisman



47-8901

Ensign Mus. Corp., & Lorne Greene Music Co., BMI

TPKM-4526

2:33

45 RPM

NOT FOR SALE

## ALL BUT THE REMEMBERING

(from the Paramount picture "Waco")

(Hal Blair-Jimmie Haskell)

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


UA
UNITED ARTISTS
NOT FOR SALE
UA 300
TIME: 2:43
ZTSP 66258
amous Music
ASCAP
ARRANGED AND
PRODUCED BY
DON COSTA
FERRANTE AND TEICHER
LOVE THEME FROM
ONE EYED JACKS
(Friedhofer) (from the Motion
Picture "One Eyed Jacks")
©UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.


UA
UNITED ARTISTS
NOT FOR SALE
UA 300
TIME: 2:41
ZTSP 66259
Remick Music
ASCAP
ARRANGED AND
PRODUCED BY
DON COSTA
FERRANTE AND TEICHER
TARA'S THEME FROM
GONE WITH THE WIND
(Steiner)
®UNITED ARTISTS RECORDS, INC. MADE IN U.S.A.


CALENDAR
EYDIE GORME
Arranged and Conducted by
Peter Matz
63-1004
Blue Seas
Music Inc.,/
Jac Music
Co. Inc.,
ASCAP
WYKM-5718
4:00
PLUG
SIDE
NOT FOR SALE
Produced by
Mike Berniker
for Stage II
Productions
THIS GIRL'S IN LOVE WITH YOU
(Bacharach-David)
MANUFACTURED AND DISTRIBUTED BY RCA


CALENDAR
EYDIE GORME
Arranged by Pat Williams
Conducted by Peter Matz
63-1004
Damila Music
Inc., ASCAP
WYKM-5721
2:53
45
RPM
NOT FOR SALE
Produced by
Stage II
Productions
IT'S YOU AGAIN
(from the Broadway Production
"Golden Rainbow")
(Marks)
MANUFACTURED AND DISTRIBUTED BY RCA

# EPIC

**Radio Station Copy**

® "Epic" Marca Reg Made in U S. A.



**45 RPM**

Publisher:
Stratford Music
Corp. (ASCAP)
TIME: 2:47

**SIDE 2**
JZSP 58606

## THE PARTY'S OVER

- B. Comden - A. Green - J. Styne -

From "PIANO, STRINGS AND MOONLIGHT"
THE MANY MOODS OF
**DAVE GRUSIN**


COTILLION
45 R.P.M.
7-99730
Pub., Clita Music, BMI/Sign Of The Twins, ASCAP/ House of Gemini, BMI
℗ 1984 Cotillion Records
EDITED VERSION
PROMOTION COPY
NOT FOR SALE
STEREO
VOCAL
Time: 3:55
ST-CO-46508-SP
Edit of Cotillion LP 90168 - "PHOENIX"
YOU'VE GOT THAT MAGIC
(Bill Curtis, Gerry Thomas & Maureen Reid)
FATBACK
Produced by Bill Curtis and Gerry Thomas for Fatback Productions
A Fatback Production
MFG BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA N.Y. N.Y.
A WARNER COMMUNICATIONS COMPANY

COTILLION

45 R.P.M.

7-99730

Pub., Clita Music, BMI/Sign Of The Twins, ASCAP/ House of Gemini, BMI
℗ 1984
Cotillion Records

**EDITED VERSION**
**PROMOTION COPY**
**NOT FOR SALE**

**MONO**
VOCAL
Time: 3:55
CO-46508-SP
Edit of Cotillion LP 90168 - "**PHOENIX**"



## YOU'VE GOT THAT MAGIC

(Bill Curtis, Gerry Thomas & Maureen Reid)

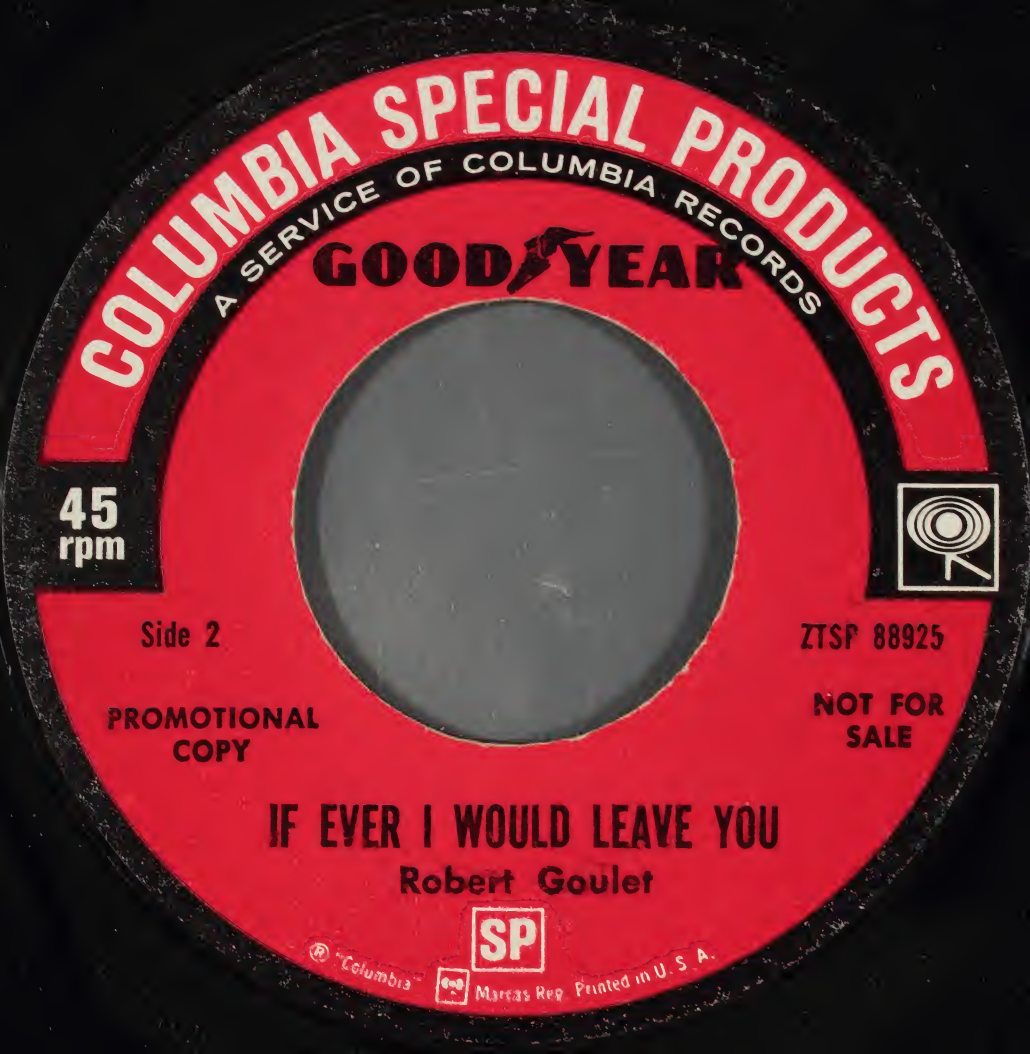
**FATBACK**

Produced by Bill Curtis and Gerry Thomas
for Fatback Productions
A Fatback Production

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA NY NY

A WARNER COMMUNICATIONS COMPANY


COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
GOODYEAR
45 rpm
Side 1
ZTSP 38924
PROMOTIONAL COPY
NOT FOR SALE
STAR-SPANGLED BANNER
Robert Goulet
SP
® "Columbia" Marcas Reg. Printed in U.S.A.


COLUMBIA SPECIAL PRODUCTS
A SERVICE OF COLUMBIA RECORDS
GOODYEAR
45 rpm
Side 2
ZTSP 88925
PROMOTIONAL COPY
NOT FOR SALE
IF EVER I WOULD LEAVE YOU
Robert Goulet
SP
® "Columbia" Marcas Reg. Printed in U.S.A.


Capitol
REG. U.S. PAT. OFF.
PROMOTIONAL RECORD
Ardmore Music Corp.
ASCAP-3:35
F3223
Trumpet Solo by Bobby Hackett (45-20464)
AUTUMN LEAVES
(Kosma-Prevert-Mercer)
JACKIE GLEASON
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG U S PAT OFF
PROMOTIONAL RECORD
Hawthorne Music Corp.
ASCAP-3:34
F3223
Trumpet Solo by Bobby Hackett (45-20466)
OO ! WHAT YOU DO TO ME
(Toomey-Wise-Weisman)
JACKIE GLEASON
and His Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


LIBERTY
REG U S PAT OFFICE
F-55252
Leeds Music
ASCAP
Vocal With
Orchestra
2:24
(LB-1078)
AUDITION
RECORD
STAY HERE WITH ME
(Verde-Modugno)
GOGI GRANT
SW
LIBERTY RECORDS INC. HOLLYWOOD, CALIF. U.S.A.


LIBERTY
REG U.S. PAT. OFFICE
F-55252
Harms, Inc.
ASCAP
Vocal With
Orchestra
3:10
(LB-1079)
AUDITION
RECORD
I NEVER MEANT TO FALL IN LOVE
(Webster-Fain)
GOGI GRANT
SW
LIBERTY RECORDS INC HOLLYWOOD CALIF U.S.A.

# IN A SENTIMENTAL MOOD

(Ellington-Mills-Kurtz)

American Academy of Music - ASCAP

audition record

LIBERTY

2:34

F-55286

LB-1148

## GOGI GRANT

Arr. & Conducted by
Rickey Marino

Vocal With Orchestra

(sw)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

# TWO LOVERS BY THE SEA

(A. J. Friedman-H. P. Manning)
Drexel Music - ASCAP

audition record

LIBERTY

2:39
F-55286
LB-1149

## GOGI GRANT

Arr. & Conducted by
Rickey Marino

Vocal With Orchestra

(sw)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.


REG. U. S. PAT. OFF.
ERA
RECORDS
45 RPM
45 RPM
(45-HN-14)
NOT FOR SALE
Thunderbird Music
ASCAP 2:52
I GAVE YOU MY HEART
(H. Newman–B. Bregman)
GOGI GRANT
ORCH. COND. BY BUDDY BREGMAN
45-1062


REG. U. S. PAT. OFF.
ERA
RECORDS
45 RPM
45 RPM
(45-HN-148)
NOT FOR SALE
Famous-Paramount
ASCAP 3:18
I DON'T WANT TO WALK
WITHOUT YOU
(Julie Stein–Frank Loesser)
GOGI GRANT
45-1062


AUDIO FIDELITY
a study in
STEREOPHONIC
HIGH FIDELITY
Excerpt from
Audio Fidelity
STEREODISC*
AFSD 5861
MINSTREL TIME with
THE DUKES OF
DIXIELAND
FOR
DEMONSTRATION
ONLY
45-074A
45 RPM
STEREODISC*
*Reg Appl. For
DIXIE 3:03
(Assuntos-Frey)
THE DUKES OF DIXIELAND
JO-9A-1891
PRODUCED BY AUDIO FIDELITY, INC. 465 W. 51st ST., NEW YORK 19, N.Y.

# AUDIO FIDELITY

a study in
STEREOPHONIC
HIGH FIDELITY

Excerpt from
Audio Fidelity
STEREODISC*
AFSD 5861
MINSTREL TIME with
THE DUKES OF
DIXIELAND



FOR
DEMONSTRATION
ONLY

45-074B
45 RPM
STEREODISC*
*Reg Appl. For

## WAIT 'TIL THE SUN SHINES, NELLIE 2:41

(Assuntos-Frey)

THE DUKES OF DIXIELAND

JO-9A-1892

PRODUCED BY AUDIO FIDELITY, INC. 465 W. 51st ST., NEW YORK 19, N.Y.

## Five Foot Two, Eyes Of Blue

(Lewis-Young)

1. 3 Chord 4 Bar Intro. - 32 Bars

**:58*** **Met. 152**

**TAP** **45-116A**

RUSSELL RECORDS

**Ventura** **California**

*Running Time

TR314A

4/4 Time

## Five Foot Two, Eyes Of Blue

**PRACTICE PHRASES**

2. 2 Bar Intro. - 16 Bars **Met. 132**

3. 2 Bar Intro. - 8 Bars Played Twice

**1:13*** **Met. 132**

1. Five Foot Two, Eyes Of Blue

(Lewis-Young)

3 Chord 4 Bar Intro. - 64 Bars

1:28* Met. 184

TAP 45-116B

RUSSELL RECORDS

Ventura California

*Running Time 4/4 Time

TR314B

2. Five Foot Two, Eyes Of Blue

(Lewis-Young)

3 Chord 4 Bar Intro. - 48 Bars

1:12* Met. 168

1 I WISH MY COFFEE WAS WHISKEY 2 WHAT KIND OF GIRL 3 SHE KNEW 4 REMODELED COWBOY 5 FALLEN ANGEL 6 YOU CAN'T GO HOME AGAIN 7 YOU GOT ME ON THE RUN 8 THE BEST ONE 9 COLD DESERT HIGHWAY 10 JEANNIE 11 STEP UP TO THE MICROPHONE

# JOHN STUART








DSR 1007
BMI 2008

DESERT STAR
RECORDS
EXECUTIVE
PRODUCER
JOHN S. PERRAULT

## I WISH MY COFFEE WAS WHISKEY


GUESS RECORDS
A TRIBUTE
TO R & B
PRINCESS TINA
PRESENTS
FANCY FUNK